

NATIONAL GALLERY  
TRAFALGAR SQUARE  
ILLUSTRATED  
GUIDE

*THIRD AND REVISED EDITION*

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LONDON  
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43616

## ARRANGEMENT OF THE COLLECTIONS

The centre of the Gallery is occupied by the Italian Schools, the large altarpieces, of which we possess an unrivalled series, being concentrated in the Dome and the rooms immediately round it. The West Wing (to the left of the Entrance) is chiefly devoted to the French and the British School, the corresponding rooms in the East Wing (to the right of the Entrance) being occupied with the Spanish, Flemish and Dutch Schools. Works of minor importance have now been arranged on the Ground Floor, where they will be available for examination by students. The majority of the works of the British School and by modern foreign artists are exhibited in the Gallery at Millbank, S.W. The present arrangement is as follows :—

Rooms I, II, III, IV, V, VI, VII, VIII, XI, XVI, XXVII, XXIX.—Italian Schools.

Rooms X, XII, XIV, XV.—Dutch and Flemish School.

Rooms XVII, XVIII.—Spanish School.

Room XIX.—German School.

Rooms XX and XXI.—French School.

Rooms XXII, XXIV, XXV.—British School.

The remaining Rooms are used for temporary groupings.

## INFORMATION FOR VISITORS

The Gallery is open to the Public FREE on Sunday, Monday, Tuesday, Wednesday and Saturday, and on payment of sixpence on Thursday and Friday. Opening hours : Sunday, 2 p.m. till dusk ; Monday, Tuesday, Wednesday, Saturday, 10 a.m. till dusk ; Thursday and Friday, 11 a.m. till dusk.

On Thursday and Friday the Gallery is open to Students at 10 a.m.

The Gallery is closed on Christmas Eve, Christmas Day and Good Friday.

All applications for the admission of Students or for sketching in the Gallery, and all questions relating to publications and photography, should be addressed to the Secretary.

Postcards (2d.) and photographs (whole-plate size, 1s. 6d.) of the pictures can be obtained at the Catalogue Stall. Any picture not yet photographed will be specially taken if application is made to the Secretary.

Official Lectures are given in the Gallery every morning, except on Sunday. Particulars will be found on the notice board in the Vestibule.

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## PREFACE

THE number of paintings on view at Trafalgar Square is less than that of several of the other great Galleries of the World. Yet nowhere is the average excellence of the pictures so extraordinarily high ; nowhere is the history of European painting illustrated with so near an approach to perfection. Indeed within a century of its foundation the Gallery has become the most complete collection of fine pictures in existence.

The chief glory of the Gallery is its unequalled series of works by the great Italian Masters of the 15th and 16th centuries. Many visitors may find the works of the earlier Italians less interesting, at first sight, than their great reputation would seem to warrant. If, however, they will proceed to the Dome, and to Rooms IV, VIII, XI, and XVI, around it, they may form an idea of the surroundings for which these altarpieces and religious pictures were painted, and so understand better the similar works hanging in the other rooms. Without some understanding of the devotional atmosphere in which this early Italian art was produced it is hard to appreciate it at its true worth.

The lectures delivered every morning in the National Gallery between eleven and one o'clock are the best introduction to its treasures. But many visitors to the Gallery can come but rarely, and are unable to follow a course of lectures. This brief Guide may enable them to make good use of their time, to pick out the things most worth seeing, to get some idea of the artistic qualities which have made these masterpieces famous, and to refresh their memories when the visit is over. Considerations of space enable me to discuss only the most important painters represented in the Gallery, and but a small proportion of their works. Particulars of all the pictures, with short biographies of their painters, will be found in the official Catalogue.

C. J. HOLMES.

# THE CHIEF BENEFACTORS OF THE GALLERY

Sir George Beaumont .. .. .	1826
The Rev. W. Holwell-Carr .. .. .	1831
Lörd Farnborough .. .. .	1838
Joseph Mallord William Turner .. .. .	1856
H.M. Queen Victoria .. .. .	1863
Thomas Denison Lewis .. .. .	1863
Wynn Ellis .. .. .	1876
Richard Charles Wheeler .. .. .	1878
Francis Clarke .. .. .	1881
John Lucas Walker .. .. .	1885
Messrs. N. M. Rothschild	} .. .. . 1890
Lord Iveagh	
Charles Cotes	
Colonel John Temple-West .. .. .	1907
Charles Edward Grego Mackerell .. .. .	1908
George Salting .. .. .	1910
Sir Henry Layard .. .. .	1916
Henry L. Florence .. .. .	1916
Ludwig Mond .. .. .	1924

and

The National Art Collections Fund

Successive Governments too have helped towards the making of the Gallery. In 1824 £57,000 was voted for the acquisition of the Angerstein Collection; in 1871 Mr. Gladstone's Government purchased the Peel Collection for £75,000; in 1885 Lord Salisbury's gave £87,500 for the Ansidei Raphael and Van Dyck's "Charles I"; in 1890 it contributed £25,000 towards the purchase of the Radnor Velazquez, Holbein and Moroni; and in 1899 £12,500 towards the Saumarez Rembrandts. In 1908-9 Mr. Asquith's Government gave £22,500 towards the purchase of the Frans Hals Group, and the Norfolk Holbein, and £15,000 in 1911 towards the Mabuse "Adoration." In March, 1918, Mr. Lloyd George's Government, through Mr. Bonar Law, made an invaluable purchase of French masters of the XIXth century. Two subsequent Chancellors, Mr. Austen Chamberlain and Sir Robert Horne, have done much to remedy long-standing disabilities as regards purchase from private collections.



HEAD OF A LADY. GRECO-ROMAN. (No. 1260.)

### Primitive Painting in Europe

NO works of the famous painters of Greece have survived, but we can form some idea of their style from the frescoes, mosaics and encaustic paintings which have from time to time been unearthed at Pompeii and elsewhere. Greek vases also add to our knowledge of the style and motives of this vanished art. In Egypt, however, a number of memorial portraits of the GRECO-ROMAN time. A.D. 40—250, have been discovered in mummy cases, and the series of these portraits in the vestibule of the National Gallery provides an excellent illustration of the classical method of encaustic painting. The manipulation of these pats of heated coloured wax must have been cumbrous indeed, but many of the portraits so produced—though they are mere journeyman's work—have a vitality and force which our elaborate oil-paintings often fail to attain (*e.g.* Nos. 1260 and 2913).

The classical methods of working in mosaic were preserved by the Greek artists of Byzantium, and by them brought to Italy—Ravenna, Rome and Venice being the chief centres of the craft. *The Water of Life* (3403) will serve as an example of this mosaic, though it can give no idea of the grandeur of design and richness of colour which the material can produce when used on a large scale. This majestic Byzantine



MADONNA AND CHILD. SCHOOL OF CIMABUE. (No. 565.)

tradition of decoration was gradually developed by Duccio and Giotto into the far more flexible art which we know as Italian painting : the gaunt altar frontal (564) by MARGARITONE and the *Madonna* (565) which hangs above it will illustrate the transition. But the *SS. Cosmas and Damianus* (594) by EMMANUEL, a Greek working at Venice in the seventeenth century, shows us better than either the formal and hieratic character of Byzantine design. That the style should have survived with little change for a thousand years or more is extraordinary : more wonderful still that in the Russian *ikon* it should be preserved almost unaltered to our own time. For our immediate purpose it is important to remember it as the style which existed in Italy when the first Sienese and Florentine painters, at the beginning of the fourteenth century, set about creating a new art.

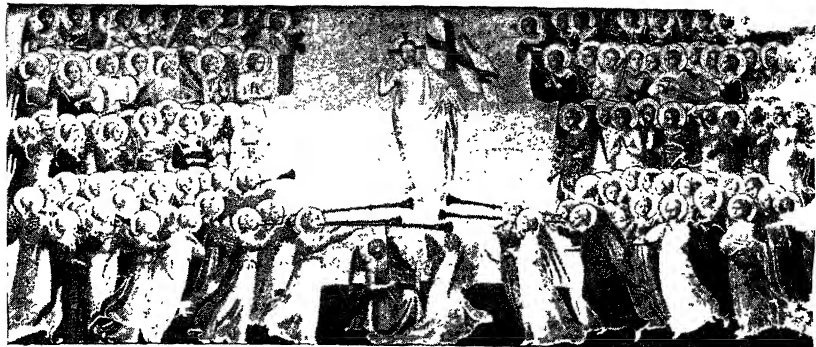


CORONATION OF THE VIRGIN. By ORCAGNA. (No. 569.)

## The Florentine School

**E**ACH of the great schools of painting has a character of its own. Each does something different from the others; and the best way of understanding this great Gallery is to think of each school in connexion with the special aim and character of its work. It is convenient to begin with the Florentines, not only because they were among the earliest pioneers of the revival of art in Italy, but also because their contribution to the science of painting was, perhaps, more important than that of any other city in Europe.

Mediaeval art, following the tradition of mosaic, had produced gorgeous effects of decoration, and often designs of wonderful grandeur, on the walls and apses of its churches. But when the Florentines brought their active and inquiring minds to bear upon this old monumental art, they felt its stiffness and want of life, compared with the vigorous figures which their sculptors had already learned to produce. So the progress of the Florentine School is mainly an attempt to enlarge the scope of painting by endowing it with the solidity of sculpture, to make the thin coating of paint on a flat wall or panel convey to us a pleasant illusion of things substantial, tangible and massive. The earlier masters could represent these things only as at rest or in slow motion. But after a time, when the study of the human body had made its construction familiar, effects of more rapid motion and strong muscular action were mastered. So the expressive power of painting was immensely increased, till in the work of Michelangelo the Florentine genius reaches its climax.

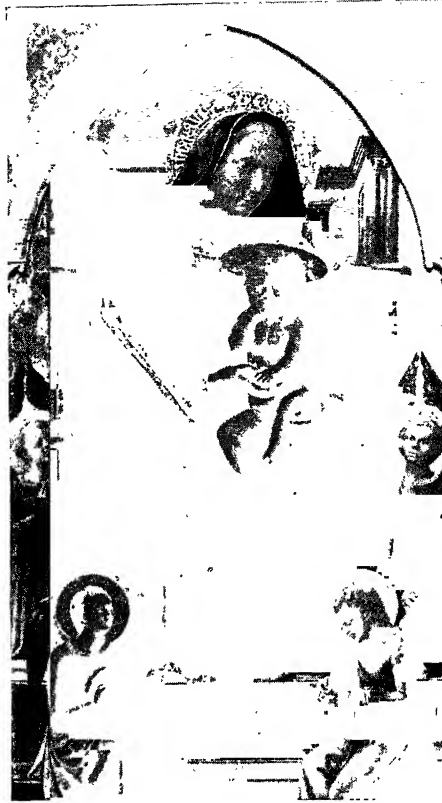


CHRIST SURROUNDED BY ANGELS. By FRA ANGELICO.  
(No. 663.)

Why is this form of painting so stimulating? Some have argued that where the movement of the human body is convincingly expressed in art, as by the great Florentines, the spectator unconsciously identifies himself with the carved or painted image—he joins in the dance of the dancer, the battle of the warrior, the flight of the angel. He is swept away into a world of movement, yet his heightened sensations are untouched by the fatigue which actual physical exertion would entail. An easier theory refers our pleasure to the instinctive craving for rhythmical stimulus which is so conspicuous in the dancing and the decorative work of the child or the untought savage. But whatever the cause—and this is no place to discuss aesthetic theories—the fact remains that the attentive spectator derives a keen sense of pleasure from a painting of the human figure which convincingly suggests its weight and volume, its physical strength, its capacity for rhythmical motion, swift or solemn, languid or vehement.

But if these ideals of volume, of strength, of rhythmical movement, especially in connexion with the human figure, are the main pre-occupation of the Florentine School, it has other claims, too, upon our attention. Of all the cities of Italy during the fourteenth and fifteenth centuries, Florence was the most active in affairs of the intellect. The enterprising inquiring spirit of the Florentines was shown not only in their politics and commerce, but in their relation to the great intellectual movement which we call the Renaissance. Nowhere was speculative thought more active. So we find that Florentine art is the first to cast off ecclesiastical fetters, and to treat profane and pagan subjects with absolute freedom, while the arts elsewhere were still almost exclusively confined to the service of the Church. The advantage which the Florentines thus gained in the treatment of the nude human figure was never lost. Even when they reach maturity their figure pieces have all the freshness of pioneer work, and the figure painting of all other schools, however learned and powerful, never quite recaptures this youthful ardour.

Lastly, no other school is quite so rich in the diversity of its gifts. Several of its greatest masters—Fra Angelico, for example—cannot really be understood except in Florence. Nevertheless the Collection of



MADONNA AND CHILD. By MASACCIO. (No. 3046).

Florentine pictures in the National Gallery is fine enough to give the visitor a good idea of the development of the school, and therewith of the problems which all subsequent artists have had to solve.



THE CRUCIFIXION. By A. DAL CASTAGNO. (No. 1138.)

### The Florentine Painters

THE name of the almost mythical CIMABUE, the founder of the Florentine School, is attached by tradition to the large *Madonna and Child* (565). Though probably of Sienese workmanship, it follows the lines of a famous Madonna by Cimabue, which is said by Vasari to have been carried in triumph through the streets of Florence, and will serve as an example of the manner in which early Italian art began to develop from the large austere patterns and deep gorgeous colour of Byzantine mosaic. The first great advance was made by Cimabue's follower, Giotto, who is not represented in the Gallery and can really be studied only at Assisi, at Padua and in Florence, although some idea of his manner and spirit can be seen in the works of his followers. With Giotto, life, character, movement and dramatic force come into Italian art, and when all allowance is made for the stimulus he must have derived from the painters of the Roman School, with whom he worked in youth at Assisi, the advance which he made in the craft of painting was immense.

This advance can be readily estimated by comparing Cimabue's Madonna with the altar-pieces by ORCAGNA (569-578). Orcagna was a typical master craftsman of the time, at once sculptor, painter, architect and worker in mosaic. The charm and character of the faces, the splendour and variety of the colour, and the massive dignity of the figures, indicate how vast a change was effected within fifty years of the death of Cimabue. Passing by Spinello Aretino, Lorenzo Monaco and other minor followers of Giotto, we come to another great name, Fra





ROUT OF SAN ROMANO. By PAOLO UCCELLO. (No. 583).

ANGELICO, represented by five panels from the base of an altar-piece showing *Christ in Glory* (663). The genius of Fra Angelico can be fully understood only in his own convent of San Marco at Florence, but a careful examination of these little panels in London will reveal some of the qualities for which he is famous: his exquisite sense of colour, his decorative charm and his unique power of seeing and painting the joy and beauty of holiness. But Angelico is not only the most saintly and one of the loveliest of all painters. In some of his larger works he is a grand and impressive master, a worthy heir of Giotto, one ranking almost with his great contemporary MASACCIO. The short-lived Masaccio, too, can only be completely understood in the presence of his frescoes in Florence, which even in the days of Michelangelo remained the training ground of Florentine artists. But we may be thankful that we possess his *Madonna and Child* (3046), one of the important pictures which the nation owes to the public spirit of the National Art Collections Fund. Though time has injured or effaced some of the details, the monumental dignity of the design remains. A brief contemplation of the panel will show how majestic is the Virgin's figure, seated on a throne the wings of which might almost be the buttresses of a cathedral; how ample is the sweep of her robe, how largely it falls over the solid forms beneath it, how human and boylike the Child has become, how raptly the angels below make music. A similar if rather more formal majesty marks the work of DOMENICO VENEZIANO, one of the very rarest of all painters (766, 767 and 1215). In ANDREA DAL CASTAGNO the new knowledge of the human form is allied with a ruder energy and great dramatic power, so that this panel of *The Crucifixion* (1138) contains in a single square foot the grandeur of a large painting.

One of the most delightful and popular pictures in the whole gallery is the *Rout of San Romano* (583), by Paolo UCCELLO, famed in his day for his passionate devotion to perspective, but always enlivening his science with delightful and unexpected colour. His example advanced



THE BAPTISM. By PIERO DELLA FRANCESCA. (No. 665.)

the knowledge of perspective among his successors in Florence, and in this particular picture, with its tendency to geometrical form, as in the "Cubist" horses, his influence has survived to our own time, and has inspired a number of our younger painters.

At this point we may turn aside to consider a group of artists who, if not Florentine by birth, are Florentine both in their ideals and their artistic descent. Of these the oldest is that rare master, Piero della FRANCESCA, two works by whom are among the great treasures of the Gallery. A pupil of Domenico Veneziano, strongly influenced by the scientific researches of Paolo Uccello, Piero carries the large style of the one and the perspective of the other to Rome, to Urbino, to Ferrara and to Arezzo, as well as to his native town, Borgo San Sepolcro. His *Baptism* (665) illustrates his peculiar blend of science, art and imagination—the carefully studied reflections in the winding stream, the figure of the man taking off his shirt, the exquisite atmospheric quality of the grey-blue sky, ablaze with light, the sharp notes of harmonized and contrasted colour in the dresses, and the air of aloofness of the chief personages in the scene, which gives it the heroic dignity of something remote from



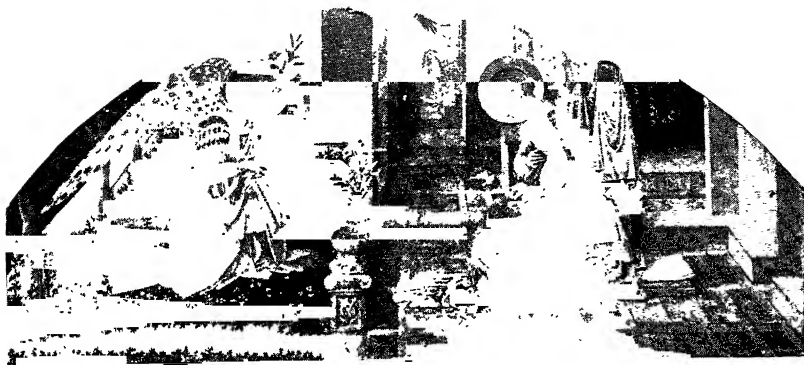
THE NATIVITY. By PIERO DELLA FRANCESCA. (No. 908.)

our human emotions and frailties. This temper is so characteristic of the artist, that his other important picture in the Gallery, *The Nativity* (908), has sometimes been thought to be a pupil's work because of its gentler mood. Certainly the kneeling Madonna and the attendant choir of angels are among the most delightful things in Italian Art, but the master's characteristic power survives in the group of Joseph and the Shepherds, in the relentless realism of the landscape, and, above all, in the surprising effect of sunlight and shadow on the cattle shed, an effect comparable to his wonderful night piece at Arezzo, showing the Emperor Constantine asleep in his tent. Piero's pupil MELOZZO da Forlì is another remarkable master whose knowledge and fire are hardly shown in the two panels from the Urbino Library, *Rhetoric* (755) and *Music* (756), though these are charming enough. The resemblance to works of the Netherlandish School is presumably due to the influence upon Melozzo of his colleague Justus of Ghent, who probably had a hand in the execution of the two pictures. Another pupil of Piero della Francesca, Luca SIGNORELLI, ranks even higher among the great men of the time, though no picture in the Gallery gives an idea of his mastery of the human figure in violent action. If less minutely scientific than Pollaiuolo, Signorelli had an exuberance and fertility of invention in dealing with the nude on a heroic scale which were unsurpassed until the coming of Michelangelo. His picture of *The Circumcision* (1128),



PORTRAIT BY BALDOVINETTI. (No. 758.)

however, shows the austere grandeur of his style to singular advantage (the Child is said to have been repainted by Sodoma), in combination with the scientific perspective and sound modelling derived from his Florentine teachers. One of the most lively and charming of all Florentine portraits is No. 758, ascribed to Paolo Uccello or Alesso BALDOVINETTI, whose scientific experiments with painting materials appear to have led to the ruin of most of his works. In Fra FILIPPO LIPPI attractiveness preponderates over science. Though he makes skilful use of the discoveries of his predecessors, his art is more definitely human, has a cheerful, almost humorous outlook, quite in keeping with the legend of his life and of his marriage to the nun, Lucrezia Buti. But his pictures deserve specially to be studied for their colouring. Giotto used blue and crimson and scarlet grandly in large simple masses. Fra Angelico had a varied and radiant palette, in which a number of pure and delightful tints are contrasted with each other and with sharp black and white. Masaccio has something of the splendid simplicity of Giotto; Domenico Veneziano has a sombre splendour that recalls ancient mosaic: Castagno tends to grimness; Uccello to pleasant oddity. But if we examine works by Fra Filippo Lippi, such as the *Annunciation* (666) and its companion (667), we are aware of a new character in the colouring—subtlety. The



THE ANNUNCIATION. By FRA FILIPPO LIPPI. (No. 666.)

broad simple hues of the earlier masters are cleverly modified in Fra Filippo's work by the breaking of one tone into another; and the result is a softness, a richness and a delicacy, both in the individual tones and their relations to each other, which none of the earlier masters exhibit. In comparison with them, Fra Filippo, both in characterization and the complexity of his technique, is a modern—a sophisticated modern. Benozzo GOZZOLI is a less important figure in spite of the profusion of rich gilding, pretty faces and bright colour with which his work is embellished. His *Madonna with Angels and Saints* (283) may catch the eye at first, as do his famous decorations in the Riccardi Palace at Florence, but when examined there is little behind but a showy reflection of the grace and beauty of his master Fra Angelico. A more considerable artist is Francesco PESELLINO, represented by portions of a large altar-piece which was cut in pieces long ago. The central portion, representing *The Trinity* (727), was bought for the Gallery in 1863. In 1918, fifty-five years later, the two pieces from the top were acquired, one by purchase, the other as a bequest from Lady Brownlow, and then one of the side panels from the Royal Collection (the other is still missing) was lent by H.M. The King, so that the surviving parts of this great picture might at last be reunited.

The energy and enterprise of the Florentine mind is well shown in the next group of artists we have to study. Andrea VERROCCHIO, for example, was not only head of the most famous studio in Florence, the master of Leonardo da Vinci and other well-known artists, but was a goldsmith, a painter and musician, and one of the greatest of all Italian sculptors. His single indisputable picture, a *Baptism* at Florence, though it proves his anatomical science, has not the charm and spirit of his work in bronze or marble. Indeed, the one bright figure in it, that of an angel, is the work of another—the boy Leonardo da Vinci. But some far more attractive pictures were produced in Verrocchio's studio, and of these our *Madonna* (296) is the finest.

The chief promoters of anatomical study in Florence at this time were the brothers POLLAIUOLO. Like Verrocchio, they were goldsmiths and sculptors as well as painters, and the National Gallery is



MARS AND VENUS. By BOTTICELLI. (No. 915.)

fortunate in possessing the most important of their pictures, the *Martyrdom of S. Sebastian* (292), an epitome of Florentine science. As with Verrocchio, both figures and landscape are built up with the most patient and careful research. By frequent dissection the Pollaiuoli learned the secrets of anatomy, and ever since the days of Vasari this picture has been famous as an example of how they used their knowledge to express the movement of the human body and the varied strains and tensions upon the muscles which such movement involves. By such work as this the way was prepared for Michelangelo. With Verrocchio and the Pollaiuoli we may associate another famous master, BOTTICELLI, who, with his followers, is well represented in the Gallery. Of Botticelli's power and charm as a portrait painter the *Young Man* (626) is sufficient proof. Of his larger decorative style *Mars and Venus* (915) is hardly less typical. The arabesque of these two recumbent figures, completed by the line of the lance, and garlanded, as it were, with baby satyrs, has classical perfection with more than classical playfulness. In the *Nativity* (1034) the arabesque is still more complex and the details more delightful, whether we examine the passionate embrace of mortals and angels before the manger, or the heavenly dancers above it. The rapturous elation and play of mazy interlacing lines in this picture make us feel as if something of the spirit of Botticelli was reborn in William Blake. Botticelli was a follower of Savonarola, and this picture bears an inscription showing its connexion with some supposed fulfilment of apocalyptic prophecy. We learn from Vasari that he was accused of heresy on account of another painting in the Gallery, the *Assumption of the Virgin* (1126), executed by his follower BOTTICINI. The melancholy tenderness of the painter's religious thought is finely shown in the head of the Madonna in the circular picture No. 275. Here the Mother seems already to be brooding over the fate of her Divine Child, and her angels seem to share her foreknowledge. Although the painting of this picture is largely the work of studio assistants, in conception, as in design, it is one of the most charming and popular of Botticelli's creations.

FILIPPINO LIPPI, the son of Fra Filippo, is at times almost indistinguishable from his master Botticelli, and is always more ready to catch influences from others than to contribute much on his own account, except a certain delicacy of type and treatment. The *Madonna*



MADONNA WITH ANGELS. By BOTTICELLI. (No. 275.)

with SS. Jerome and Dominic (293) is one of the best of his works, and one of the most original in its opposition of broad dark masses to pale golden tones and tender contours. The *Head of an Angel* (927), too, is a characteristic example of Filippino's facile refinement. PIERO di Cosimo, a many-sided and fanciful artist, also is seen to advantage in his chief picture in the Gallery, *The Death of Procris* (698). The directness of treatment, which has little to do with Florentine science, is more akin to the childlike simplicity of a mediaeval illuminator. His *Portrait of a General* (895) has an interesting view of old Florence in the background, showing Michelangelo's "David" standing in front of the Palazzo Vecchio. Verrocchio's pupil Lorenzo di CREDI was a sound craftsman rather than an inspired artist, but the portrait of *Costanza de' Medici* (2490), attributed to him, has a force of characterization which shows that in this field Credi might have made a greater name for himself than he has done by a number of mediocre *Madonnas* such as Nos. 593 and 648.

With another pupil of Verrocchio, the famous LEONARDO DA VINCI, all that the Florentine School had been trying to do in art and science is suddenly accomplished. Not only does he draw as a mere boy with an ease, delicacy and spirit which no other master before or since has quite equalled, but his researches outside the field of art were still more notable. Leonardo's absorption in practical and speculative



DEATH OF PROCRIS. By PIERO DI COSIMO. (No. 698.)

science soon left him little time for painting, and the National Gallery is therefore fortunate in possessing one of his most important works. Though it is possible that some of the accessories in *The Madonna of the Rocks* (1093) were completed by a Milanese colleague, Ambrogio da Predis, the design and execution of the greater part of the picture are unquestionably Leonardo's own. The mainsprings of his genius have been well described as curiosity and the love of beauty. Certainly no lovelier figures than those of the Virgin and the Angel have ever been painted either by Leonardo or anyone else, while the tenderness of Leonardo's touch is exquisitely shown in such details as the veil of the Madonna and the hair of the angel. The figures of the two children illustrate the advance in knowledge of the human form which Leonardo made upon the achievement of Pollaiuolo. Pollaiuolo's figures are most expressive and effective when they are like anatomical studies—he has to flay his models before we can realise the play of their muscles. But Leonardo's children are real children with plenty of flesh on their bones and muscles, yet so perfectly drawn and so subtly modelled that we can almost feel the life pulsing through their chubby limbs. But Leonardo's science in one respect overshot the mark. Desiring to get the utmost completeness of modelling, the utmost force of projection, and fascinated too, no doubt, as Rembrandt was, by the mysterious quality given by dark shadows, Leonardo sacrificed the traditional luminous colouring of his predecessors to gain these new qualities: a sacrifice he could redeem by transcendent excellences, but which those who followed him could not. Lastly, the setting of the scene in this remote limestone grotto, with its vista of lifeless rocks and waters, not only indicates how by the end of the fifteenth century religious subjects could be treated with the utmost possible freedom, but also recalls the wonderful geological notes which Leonardo has left, in which he proves himself as a geologist three centuries or more ahead of his time.

With MICHELANGELO, Leonardo's junior by more than twenty years, Florentine art reaches its culmination. Primarily a sculptor, then a painter, and then an architect, he exercised an influence on all these arts which will last as long as human civilization. His vast frescoes in the Sistine Chapel of the Vatican are the great monument to his fame as a painter. Outside the Vatican he is represented by no more than three pictures, of which the National Gallery possesses





MADONNA OF THE ROCKS By LEONARDO DA VINCI.  
(No. 1095 )

two. Of these the *Madonna with S. John and Angels* (809) must have been painted when Michelangelo was about twenty years old. The figures are all conceived as sculpture, and the general effect of the piece is that of a nobly coloured relief. The unfinished portion shows the traditional method of preparing for flesh tints by an underpainting of *terra verde*. The same sculpturesque treatment is seen in *The Entombment* (790), but in alliance with a much richer grouping, a far more varied rhythm, and an immensely greater experience in painting the human form. In their elongated proportions, in the clear-cut folds of their draperies, and in their polished surfaces, the figures resemble those in Michelangelo's marble *Pietà* in the Vatican, so that this panel may be three or four years later in date than No. 809. *The Entombment* is still a young man's work, and has not that profound solemnity of feeling which inspires Michelangelo's paintings in the Sistine Chapel. It is rather in the nature of an experiment, though the rhythmical swing of the design, the magnificent drawing of the figures, and their air of heroic



THE ENTOMBMENT. By MICHELANGELO. (No. 790.)

grandeur and remoteness from common human occupations, are typical of Michelangelo's genius. All that the Pollaiuoli and their followers set out to do in rendering the power of the human body to exert or respond to muscular strain is here carried out with a straightforward knowledge and appearance of ease which had previously been found only among the great Greek sculptors.

The story of Florentine art after Michelangelo's coming is a story of rapid decline. FRA BARTOLOMMEO, at last represented in the Gallery by the characteristic *Adoration of the Child* (3914), was one of the great influences upon his time, not altogether for good, since his example led men to think that ample draperies and dignified gestures could fill the place of real creative force. Andrea del SARTO suffered from the same fault, but was a far more accomplished artist and a finer colourist than most of his contemporaries and successors. His *Holy Family* (17) gives a fair idea of Sarto's graceful design, as well as of the want of character which prevented him from attaining the highest rank. But his *Portrait of a Sculptor* (690) shows that in one field he is worthy of a place with the greatest. Indeed it is in portraiture that Florentine art holds its own when the creative impulse necessary to other forms of painting had exhausted itself. FRANCIABIGLIO, for instance, was the painter of a number of serious and thoughtful portraits, of which



A SCULPTOR. By ANDREA DEL SARTO. (No. 690.)

that of *A Young Man* (1035) is a typical example. PONTORMO, too, was an artist of no mean power, and with his pupil BRONZINO maintained in Florence a dignified tradition of portraiture which retains its interest for us to-day, while his compositions, like the *Joseph in Egypt* (1131) so highly praised by Vasari, seem now to be only exercises in posturing. With more justice Vasari describes as "a thing of singular beauty" the allegory of *Venus, Cupid, Folly and Time* (651) by Bronzino; for this panel has a spirit, an invention and a subtlety of colour not found in any other of the painter's surviving compositions, or indeed in other contemporary work. Unluckily the Gallery contains no first-rate example of Bronzino's powers in portraiture, but those who recall the series of his portraits in Florence, mostly devoted to the unpleasing family of the Grand Duke Cosimo, will know that the great Florentine tradition ends with him not unworthily.



VENUS, CUPID, FOLLY AND TIME. By BRONZINO. (No. 651.)

### The Sienese School

IN Florence we see generation after generation of inquiring minds applying themselves to the problems of painting as to some branch of scientific research, so that each artist builds upon a firm foundation of knowledge laid by his predecessors. In Siena we are conscious of no such steady stream of progress. No Sienese artist seems to value knowledge for its own sake, or even as an assistance to his art, except in so far as any casual reflection from more scientific painting in Florence or elsewhere might help him to make his own work look up-to-date. His emotional fellow-citizens, however, if not exacting on the scientific side of painting, had still certain preferences of their own which the native craftsman found it well to respect. If they did not ask for science, they expected outward beauty of appearance as well as spiritual feeling, and the Sienese painter, in responding to these demands, produced an art which retains a hold upon sensitive minds to-day, a hold hardly less powerful than that exercised by the more strenuous and diverse intellect of Florence. Interested rather in the beauty of the soul than in the strength of the body, the Sienese, by dispensing with the severe discipline of anatomical research, were free to lavish all their talent upon splendour



THE TRANSFIGURATION. By DUCCIO. (No. 1330.)

of colour and material, upon rhythm of line, and upon the readiest rather than the most permanently convincing means of illustrating the matter in hand. The representation of the school in the National Gallery is imperfect ; indeed outside Siena itself it is difficult to follow the course of Sienese painting, but several of the pictures which we possess are excellent of their kind, and sufficient, if carefully studied, to give an idea of the remainder.



FOUR NUNS. By AMBROGIO LORENZETTI. (No. 1147.)

### The Sienese Painters

THE first considerable painter in Siena, and indeed one of the first of the great Italian masters, is **DUCCIO** di Buoninsegna. Duccio's chief work was a large altar-piece, of which the main part is still preserved in Siena ; but several panels have come to England, and of these the Gallery fortunately possesses three. The *Transfiguration* (1330) indicates how closely Duccio followed the Byzantine masters of his time ; indeed he might even have learned his art in Constantinople. The picture, with its bold contours and its flat background of gilding, is like a great plaque of Byzantine enamel. Its grand and simple design, with the upright figure of our Lord standing between those of Moses and Elias on the Mount of the Transfiguration, recalls the great mosaics which decorate the apses of so many Byzantine churches. At first sight the figures may not seem convincing to us. If we have been looking at pictures of the Florentine School, for example, they will seem poorly modelled and unsubstantial, indeed the humblest artist among us might hope to paint a mountain that was more like the real thing, and a sky more like a real sky. But on reflection we may begin to be a little less certain of ourselves : the primitive symbols become more and more satisfying, until we gradually see that here we have something in the



ASSUMPTION OF THE VIRGIN. By MATTEO DI GIOVANNI. (No. 1155.)

nature of a real apparition. The gilded background flashes out as a veritable golden sky, ablaze with light, behind a rocky mountain summit over which stand three colossal figures, dimly apprehended perhaps, but in this momentary vision quite overpowering in their majesty. Duccio, too, as his other panels, *The Annunciation* (1139) and *Christ Healing the Blind Man* (1140), indicate, had a wonderful power of telling a story simply and directly, so that altogether his reputation in Siena is not to be wondered at. Like Cimabue, he enjoyed the honour of seeing his great altar-piece carried in triumph through the streets, and had his followers been men of more scientific temper he might have founded a school comparable with that of Florence.

UGOLINO in his *Betrayal* (1188), his *Procession to Calvary* (1189), and other panels from a large altar-piece, has something of Duccio's power of story-telling, but more awkwardness and less command of colour. The unequal Pietro LORENZETTI, sometimes an enchanting colourist, shows no real advance upon his master Duccio in such panels as the *Unknown Subject* (1113). A more graceful example of Sienese art



MADONNA ADORING THE CHILD. By PERUGINO. (No. 288.)

is the *Heads of Four Nuns* (1147), a fragment by Pietro's brother Ambrogio LORENZETTI. Though these heads have none of the Florentine solidity, their charm of expression, their gracious flow of line, and the effectiveness of their simple colouring are undeniable, while another fragment, *Heads of Angels* (1842), by SASSETTA, not only has a similar attractiveness, but also shows an effort at more complete realization which caused this work to be regarded as Tuscan rather than Sienese when first it came to the Gallery.

MATTEO DI GIOVANNI belongs to a later generation, and learned much from artists outside Siena. Both the *Ecce Homo* (247) and the *S. Sebastian* (1461) have a firmness of touch combined with their sensitiveness of feeling which makes them stand out from the majority of the works of the school, while in *The Assumption of the Virgin* (1155) Matteo is still more ambitious. The lines of this large composition may not be so happy as those of similar works in Florence, nor are the figures so structurally satisfying; but there is so much genuine feeling for movement, such love of charming colour—note, for instance, the fresh whites and blues—that the picture remains one of the most delightful things of its kind in the Gallery. A more purely Sienese product is the *S. Dorothy* (1682) of FRANCESCO DI GIORGIO. It is almost incredible that this pretty, childish little picture should be the work of a contemporary of Pollaiuolo and Verrocchio. By a comparison of this kind we come to realize most forcibly the difference between the Sienese and the Florentine temper—the latter always on the alert to add to its resources, the former content to walk for ever in the same flowery path which had satisfied previous generations. So when Florentine art culminates in Michelangelo and Leonardo, we find Siena empty of all real talent, and among the later names on the roll of Sienese artists there is not one which calls for any serious attention.





PIETÀ. By FRANCIA. (No. 180.)

### The Central Italian Painters

UNDER the term Central Italian Painting we can conveniently include the work done in a number of cities south of the Po, which has not enough definite local character to entitle it to separate treatment. Painters would leave their native towns, and by study elsewhere acquire so much of the character of another school as to change their artistic citizenship. So Marco ZOPPO, the charming Bolognese (Nos. 590 and 3541), from the æsthetic point of view, should be classed with the Paduans under whom he studied; so Piero della Francesca the man of science, the robust Luca Signorelli, the fiery Melozzo, are, to all intents and purposes, Florentine.

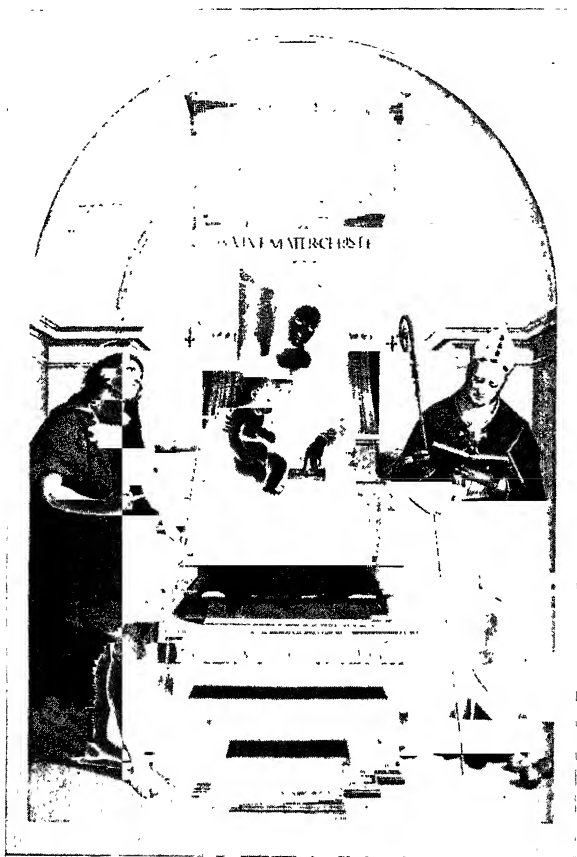
Our study of Central Italian painting may, therefore, start in Umbria with PERUGINO, and with one of his finest paintings, the *Madonna and Child* (288). Extraordinary sweetness and refinement will be the first impression. The finish of every part of the picture is as perfect as it well can be, the figures are gracefully posed, carefully modelled, and bathed in such an expanse of tranquil atmosphere as we shall not easily find elsewhere. And in this spacious landscape how grandly the figures are set; S. Michael, for example, so calm and sturdy and unperturbed. How powerful, too, is the colouring, with its dominant note of lapis-lazuli; how exquisitely serene and delicate the faces. It is not wonderful that such art was popular, and that popularity led Perugino to repeat himself till we find him monotonous. His contemporary PINTORICCHIO achieved popularity in another way. Lacking Perugino's wonderful sense of space and delicate form, Pintoricchio relied on a lively fancy and variegated colour to achieve the decorative works by which he is best known. This liveliness pervades *The Return of Ulysses* (911), an attractive piece of story-telling, though the impending doom of all these gay young men is apparently quite forgotten. Pintoricchio's curious charm of spangled colour can be seen in the *Madonna and Child* (703) and *S. Catherine of Alexandria* (693). With these two Umbrians



VISION OF A KNIGHT. By RAPHAEL. (No. 213.)

may be grouped the Bolognese FRANCIA, a goldsmith and medallist, who was also a capable and successful painter. He is admirably represented in the Gallery by a small portrait (2487), by a characteristic *Madonna* (638), and by his imposing *Altar-piece* (Nos. 179 and 180). Like Perugino, he is frankly attractive and restful; less spacious as a designer, but more varied; less mannered and more naturalistic, but more sentimental too. The connexion between the Schools of Bologna and Ferrara warrants the mention here of the colder and more formal altar-piece which hangs opposite to that of Francia, the *Madonna with Saints* (1119) attributed to Ercole GRANDI; but the reputation of these and similar pictures was short-lived owing to the coming of Raphael.

RAPHAEL, the son of Giovanni Santi, poet and painter of Urbino, one of whose sensitive works (751) is preserved in the Gallery, passed through several phases before attaining to the power by which his world-wide fame was won. Of these phases, we see the earliest in the little *Vision of a Knight* (213), painted under the influence of his first master, Timoteo Viti. For Raphael was by nature a scholar, one who trained himself by following in the footsteps of others, so closely at times that he is indistinguishable from his original, except for some added perfection of touch or modelling. For one of the secrets of Raphael's genius is his feeling for the substance of the human body, the roundness and firmness of the limbs, and the support of the bones and muscles underneath. This instinctive knowledge helps him at every stage of his career, as do his



"ANSIDEI" MADONNA. By RAPHAEL. (No. 1171.)

instinctive sense of the rhythm of movement, his no less instinctive feeling for space and proportion, and his excellent taste in colour. These qualities are present already in our dainty *Vision of a Knight*, but this idyllic art was too small for Raphael's ambition, and he became a follower of the most famous painter of his district—Perugino. Raphael succeeded almost at once in assimilating Perugino's manner; his *Crucifixion* (3943) in the Mond Collection might be mistaken for a fine Perugino. The *Procession to Calvary* (2919) foreshadows a further stage in his career. It is part of an altar-piece, entirely in Perugino's manner, which was for some years lent to the Gallery by Mr. Pierpont Morgan, and which is now in New York. But this little panel is not like Perugino at all. Raphael had come to Florence, and was at once absorbed by the study of movement and anatomy which was paramount there; so we find here muscular figures in vigorous action, instead of Perugino's languid gentlemen, and colours sharper than any which the Umbrians used. Yet the famous "*Ansidei*" *Madonna* (1171), belonging to the same time, and perhaps the most perfectly preserved of all Raphael's altar-pieces, is still designed



MADONNA AND CHILD. By CORRÈGGIO. (No. 23.)

and coloured in the Umbrian style, although traces of Raphael's Florentine experience may be found in the solidity and completeness of the two standing saints. In the *S. Catherine of Alexandria* (168) the full force of this Florentine influence is seen, and is not altogether beneficial, for if Raphael learned something from Leonardo's science, he learned still more from Fra Bartolommeo's posturing. Then Raphael moved to Rome, a universal favourite, overwhelmed with commissions. The noble decorative works which he executed in the *Stanze* of the Vatican, and a few masterly portraits, are the solid foundations of his fame. They remain unique. Nothing that we possess can give any idea of the excellence of Raphael's large frescoes, and the portraits cannot really be judged from the *Julius II* (27). It is one of several versions, but in none of them is Raphael seen at his best. Indeed the mass of work which he was called upon to do in Rome compelled him to make use of many assistants, and to them the execution of almost all his later designs was entrusted. So in the *Madonna and S. John* (744) the help of Giulio Romano has often been suspected, though the design must be Raphael's, while the *Madonna of the Tower* (2069) is likewise attacked, although in this case too, the design, so perfectly planned and spaced, is certainly Raphael's own.

The growth of Raphael's genius was stimulated by contact with



SILENUS. By ANNIBALE CARRACCI. (No. 93.)

the most vital art impulses of his age. His younger contemporary CORREGGIO passed all his life quietly in seclusion at Parma, and yet made advances in his art which were hardly less wonderful than Raphael's. We have here no examples of Correggio's beginnings, made under various influences from Bologna, Padua, Verona and Venice, nor have we any specimen of the varied and impressive series of decorative works with which he enriched Parma. But the *Madonna of the Basket* (23) will indicate how fine a painter he was, how he could fuse the various elements of his design into a unity more suave and complete than any which art had previously effected, how cunningly he could interweave an atmospheric tone of pearl grey with the fresh and dainty harmonies of his palette, how the flesh of a child or a young girl is rendered by him with a tenderness which is almost miraculous. And his personages, whether Christian or Pagan, have a sweetness and attractiveness that is another peculiar gift of his. We see it in this *Madonna*, we see it in the *Mercury instructing Cupid* (10), another masterpiece of silvery colour, and sometimes the sweetness degenerates into sentimentality, just as the abstract perfection of Raphael tends to degenerate into the insipid. In Correggio's greatest follower, PARMIGIANO, attractiveness is transmuted into a mannered elegance, though in our large altar-piece the *Vision of S. Jerome* (33) this quality is less apparent than in many of his smaller works. A somewhat similar effort to please is noticeable in BAROCCIO'S *Holy Family* (29).

Yet the Italian painters at the end of the sixteenth century, though they had lost the power of invention, had lost little of their skill, as their portraits prove. The *Cardinal* (1048) by PULZONE, a painter of no great importance, is a case in point: it is a thoroughly good piece of work. A reaction, too, against the prevalent mannerism had started at Bologna under the leadership of the Carracci—who acquired the name of "Eclectics" from their programme of combining the excellences of



CHRIST AT EMMAUS. By CARAVAGGIO. (No. 172.)

their forerunners in a style without excesses of any kind, in which the tradition of the great masters, the antique, and the study of nature should all be combined and balanced. Of the family, Annibale CARRACCI is best represented in the Gallery. His *Dead Christ* (2923) is one of his most famous works, yet with all its careful composition it leaves us cold to-day. The *Christ appearing to S. Peter* (9), if still far below our conceptions of that ghostly meeting, is redeemed from the commonplace by the fresh morning landscape in which the figures are set. But Annibale's real spirit comes out in his two decorative panels, *Silenus gathering Grapes* (93) and *Bacchus playing to Silenus* (94), where, being free from the trammels of conventional composition, his powers as a designer and colourist have full scope.

The revolutionary realist CARAVAGGIO has a place still more important. His sensational effects, his strong contrasts of light and impenetrable shadow, and his rejection of all prettiness and idealization, had a large following in Italy, were carried thence to Spain, and finally through Ribera, Velazquez and others, have become part of the modern tradition of painting. So the *Christ at Emmaus* (172) is a picture of no little historical interest, quite apart from its intrinsic power. The once popular GUIDO RENI, though influenced by Caravaggio's contrasts of tone, held to the general traditions of the Carracci. His hand was lighter than theirs, his invention more ready, though a vein of rhetoric and sentimentality, the very spirit of the Counter-Reformation, as in the *Ecce Homo* (271) and the *Magdalen* (177), may cause us to turn from him and to overlook his ability. His contemporary DOMENICCHINO, more grave and sincere, if also more heavy-handed, is not represented in the Gallery by any really characteristic work, but GUERCINO, who combined the science of the Eclectics with the forcible contrasts of the



THE VIRGIN IN PRAYER. By SASSOFERRATO. (No. 200.)

realists, and had, too, a certain graceful suavity of his own, is admirably shown in the *Incredulity of S. Thomas* (3216). Guercino is of some interest, also, because his work was greatly admired in England at the end of the eighteenth century, and his rich colour and strong contrasts may be traced in many a work by Reynolds and his followers. Devotional pictures were still painted in numbers by degenerate imitators of Raphael and Correggio. Among these Carlo DOLCI, a Florentine, attained a great reputation by the softness of his finish, as in the *Madonna* (934), and a certain corrupt attractiveness. His Roman contemporary SASSOFERRATO, under the waxen pigment of such works as *The Madonna in Prayer* (200), conceals a much larger sense of design and colour; indeed his *Madonna* in S. Sabina at Rome is perhaps the most engaging piece of colour which Italy produced in the seventeenth century. Against the complacency of all this painting Salvator ROSA revolted, as Caravaggio revolted against the academic idealism of the Eclectics. A Neapolitan, who knew the rocky solitudes and wild people of the Abruzzi, Salvator was the first to recognize the picturesqueness of ruin and decay—the first romantic landscape painter. Others since his day have gone beyond him in painting shattered crags and rolling clouds and wind-swept trees, so that his *Mercury and the Woodman* (84), or his pictures of soldiers



THE NATIVITY. By FOPPA. (No. 729.)

and bandits, may no longer move us to pity and fear. But Salvator's choice of the sombre elements in nature and in man, in preference to graceful insipidity, left an indelible impression upon subsequent art, and in any survey of the development of painting, however brief, he cannot be forgotten.





MADONNA AND CHILD. By AMBROGIO BORGOGNONE. (No. 298.)

### The Lombard Painters

THE Schools of Siena, of Florence, of Venice, have each of them a definite character, which separates their products more or less sharply from the work done elsewhere in Italy. Geographically and politically Lombardy was no less distinctly marked off from her neighbours, but there the arts never acquired any consistent or local character, except during the short period when unthinking admiration for Leonardo da Vinci was bringing Milanese painting to an inglorious end. Yet to this period of the Leonardesques the Milanese School owes much of the interest with which it has been regarded by students; for the critical problems involved in disentangling these minor painters from each other and from Leonardo himself are among the most puzzling in art history.

The first considerable figure in Milanese painting during the fifteenth century is Vincenzo FOPPA, represented in the Gallery by one of his finest works, the *Adoration of the Kings* (729). Its rich decorative effect and dignity of mood are allied, however, with a certain heaviness, as if the artist lacked any strong stimulus to attempt new discoveries; he seems content to make an agreeable blend of things already discovered by Pisanello, the Paduans and Bellini. His Milanese follower, Ambrogio



□ □ MADONNA AND CHILD. By BOLTRAFFIO. (No. 728.)

BORGOGNONE, is perhaps more attractive. Within his somewhat narrow range he can express both charm and pathos, while he is an original and delightful colourist. Among the numerous fine altar-pieces which the gallery contains, few are more fresh and happy in colour than the *Marriage of the Two Catherines* (298).

The residence in Milan of the great architect Bramante was the next artistic event in Lombardy. The few remnants of his paintings are decorative figures of heroic mould, which had some effect, no doubt, on the Milanese painters Butinone and Zenale, and of which perhaps we see an echo in the *Bona of Savoy* (2251). But Bramante's large vision was inherited by his Milanese pupil BRAMANTINO, and in Bramantino's *Adoration of the Kings* (3073) we find much to delight us, a fine sense of design and structure, fine colour, and a fascinating grandeur in the pose of several of the figures, which make us feel that the painting is done in the true "grand style," although it is not two feet square.

But in 1483 LEONARDO da Vinci came to Milan, and in the course of a few years drew all the young artists of the city into his circle. Yet Leonardo's main interests at the time were those of a sculptor and a man of science: he seems to have painted only when the demands of his patrons could not be evaded or passed on to a colleague or pupil.



VENETIAN SENATOR. By SOLARIO. (No 923.)

So in the *Madonna of the Rocks* (1093) we see his master-hand only in the central part of the altar-piece: the wings (Nos. 1661 and 1662) are by his more clumsy partner Ambrogio da PREDIS. Unluckily for Milan, her painters were able to imitate only the surface qualities of Leonardo's work; the immense knowledge, power, refinement and inventiveness which lay beneath were beyond their reach. So in the works of LUINI, CESARE DA SESTO, and other less-gifted imitators, Leonardo's subtlety of expression degenerates into a fixed simper. Yet Luini in his early years gave promise of better things; and one or two more, like BOLTRAFFIO in his *Madonna and Child* (728), his *Narcissus* (2673), and his *Portrait* (3916) retain individuality and charm. Others, like the wandering SODOMA, an artist of no little talent, were attracted by what was going on elsewhere, as the fine fragment *Head of Christ* (1337) and the utterly different *S. Jerome* (3947) will indicate. Andrea da SOLARIO, again, by visiting Venice, becomes for the time a not unimportant member of the Venetian School, as his portrait of a *Venetian Senator* (923) indicates. But in the *Giovanni Cristoforo Longono* (734) we see how this influence waned on his return to Milan. The work, though able, is somewhat hard and cold, while later still he falls, like most of his compatriots, under Leonardo's overwhelming spell.



VISION OF S. EUSTACE. By PISANELLO. (No. 1436.)

### The Venetian and Allied Schools

THE Venetian Rooms have long been one of the chief glories of the National Gallery, yet the more we study them, the less easy does it become to make any clear survey of their contents. For these are drawn not from Venice alone, but from a long line of cities lying below the Alps on the North-Eastern frontier of Italy, and on the Dalmatian coast. Brescia, Bergamo, Verona, Vicenza, Padua and Ferrara, not to mention the numerous smaller cities which were directly subject to Venice, all came within the scope of Venetian influence and sent their painters to Venice for their training. So the Venetian School absorbs something of the science and learning of Padua, much of the rude vigour of her mountaineer neighbours, as well as the splendid colour and rich sense of pattern which her seamen found in their trade with the East.

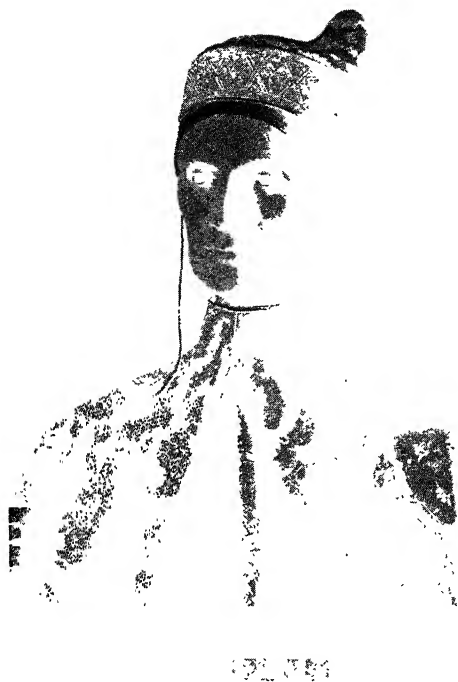
Colour, indeed, came to be regarded as the characteristic merit of the Venetian School: so much so that during the eighteenth century the search for "the Venetian Secret" of painting was seriously prosecuted; as if some Venetian technical process were a philosopher's stone capable of transmuting the dross of ordinary picture-making into pure gold. We are still willing to admit this general decorative attractiveness, but experience has taught us to find far more than that in the greater masters of the School, and to value them for their personal powers and tempers, rather than for correspondence with any common type or style. Titian, Paul Veronese and Tintoretto may still hold their own, but the rank and



SULTAN MOHAMMED II. By GENTILE BELLINI. (No. 3099.)

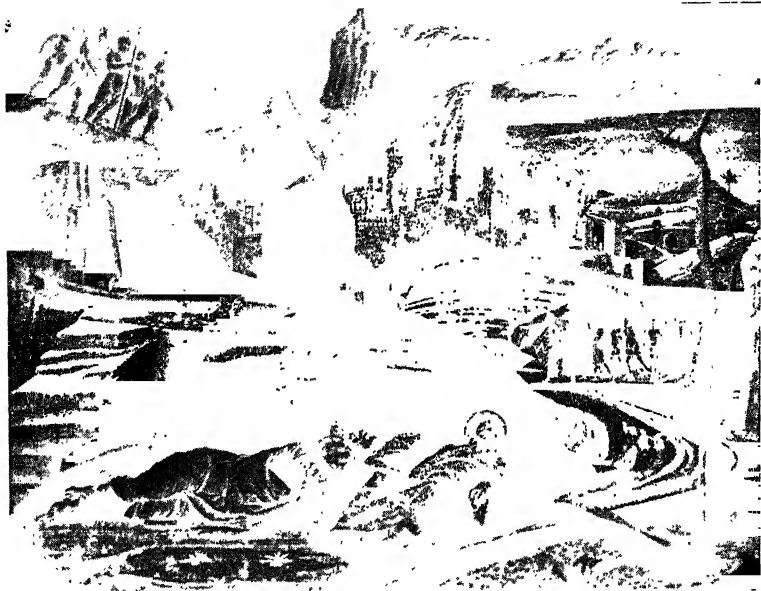
file of the school of the sixteenth century has lost its attraction for us. Instead we are fascinated by the tenderness of Giovanni Bellini, by the passionate science of Mantegna or Antonello da Messina, by the dainty beauties of Pisanello, Ercole Roberti or Carlo Crivelli, by the force and freshness of Tura. Or, turning to a later century, the charming sketches of Guardi, the amazing accomplishment of Canaletto, and the no less wonderful skill and fecundity of Tiepolo are the attractions.

Yet sixteenth century Venice has none the less a dominant place in the history of European art, largely through the influence of one man—Titian. Building on the foundations laid by Antonello, Bellini and Giorgione, Titian not only invented the types of landscape and portraiture which, till the middle of the nineteenth century, were the accepted types for all Europe, but also, while creating the craft of solid oil-painting, established incidentally a standard of tonality to which nearly all European pictures for some three hundred years were to conform. Veronese inclined to more silvery schemes, but could not break away from the tradition. Indeed, it was not until a much later generation that with Tiepolo the definite rupture came. He, in his turn, was a decisive influence upon Goya, and with Goya came modern painting. If then, for our present pleasure, we study Venetian art of the fifteenth or the



DOGE LEONARDO LOREDANO. By GIOVANNI BELLINI. (No. 189.)

eighteenth century, we must never forget that its historical position and immense reputation are founded upon its achievement during the sixteenth and that the addition of the earlier and later masters to its roll of honour does not detract from the fame of Titian, Veronese and Tintoretto.

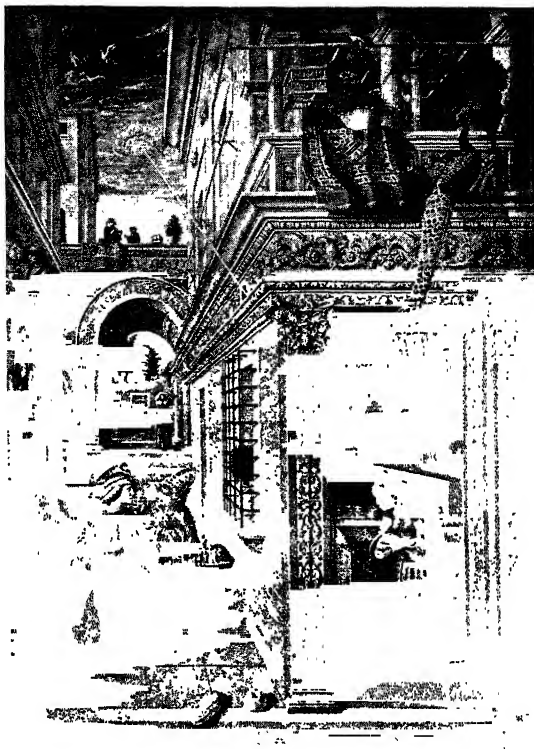


THE AGONY IN THE GARDEN. By MANTEGNA. (No. 1417.)

## The Painters of the Venetian Territory

IN the early years of the fifteenth century, Antonio PISANO, called Pisanello, worked in the Ducal Palace at Venice. A native of Verona, and the most famous of the world's medallists, Pisanello has left but five paintings, of which the earliest and the latest are in the National Gallery. In the *Vision of S. Eustace* (1436) we see Pisanello as a miniaturist with an extraordinary gift for naturalism and animal painting, which makes the picture lively and delightful in spite of the oddity of the perspective. The later *S. Antony and S. George* (776) is simpler and less ambitious in design. Its delicacy is obscured by repainting, but not its dainty fancy or its humour. The eager naturalistic spirit of Pisanello was inherited by his pupil or follower Jacopo Bellini, the father of Gentile and Giovanni Bellini, and the father-in-law of Andrea Mantegna, three of the great names in the next generation. The fame of Gentile BELLINI led to his visiting the Court of Mohammed II at Constantinople, and that monarch's portrait (3099), damaged though it be, is one of the chief treasures which the Gallery owes to Sir Henry Layard. From the same benefactor also came the large *Adoration of the Magi* (3098), an example of the dignified ceremonial pictures to which Gentile owed much of his fame, while in Nos. 1213 and 1440 we see the power and gravity of his portraiture.

Giovanni BELLINI is a still more important figure. He was trained under his father among the classical austerities of Padua, yet his earliest work in the Gallery, *The Blood of the Redeemer* (1233), has a tender pathos, a spaciousness and a quietude which remain characteristic of



THE ANNUNCIATION. By CRIVELLI. (No. 739.)

him to the end. We see the same sympathy of mood between the figures and their landscape setting in the *Agony in the Garden* (726), a picture which should be compared with the painting of the same subject by Giovanni's brother-in-law, Mantegna (1417). A third fine example of his spirit is the *Dead Christ* (3912) in the Mond Collection. The painter's later style can only be judged at Venice, and rises to perfection there in his very latest work, the sublime altar-piece in S. Giovanni Crisostomo. Of his powers in portraiture the *Doge Leonardo Loredano* (189) is a famous example.

In the course of Bellini's long life two or three powerful influences, in addition to his own, affected the current of Venetian art, and it may be well to deal with them before passing to Bellini's followers and pupils. The first of these influences was Paduan. The visit of the sculptor Donatello to Padua, coupled with the antiquarianism of its great university, fostered the growth of a new style of painting both in Padua and at the neighbouring Court of Ferrara. The solidity and the sharp definition of classical sculpture became the ideals, and they were realized most completely by the great Andrea MANTEGNA. In his *Agony in the Garden* (1417), a work of his youth, we see this sculptural aim all the more clearly because we can compare the picture with the similar work by Giovanni Bellini (726). But it is seen still more perfectly in Mantegna's

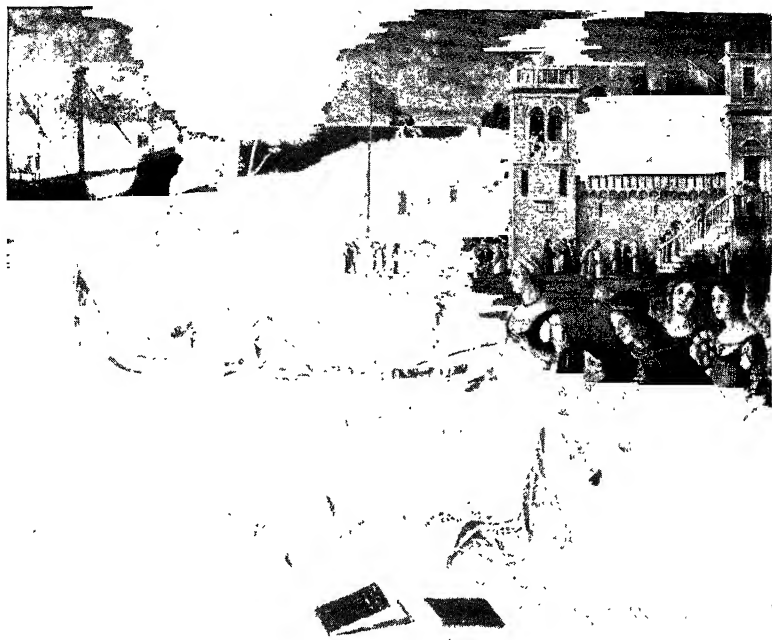





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PORTRAIT OF HIMSELF (?) By ANTONELLO. (No. 1141.)

later works, such as the *Samson and Delilah* (1145), and the *Triumph of Scipio* (902), where the very paint is worked to look like stone. Yet under all this marble coldness, this austere aping of the antique, how much passion there is, how much exquisite tenderness also. A fellow-pupil of Mantegna, under the Paduan master Squarcione, was Gregorio SCHIAVONE, whose altar-piece (630) is a thing of singular beauty, not unworthy of the more famous Carlo CRIVELLI, a Venetian fired by similar enthusiasms. The collection of Crivelli's pictures in the National Gallery is unequalled. The great "*Demidoff*" *Altar-piece* (788) shows how splendid and imposing these complex religious paintings could be, though Crivelli's delightful fancy, exquisite colour, rhythmic design, and firm modelling, like that of some great goldsmith, are better displayed in masterpieces like the *Madonna Enthroned* (724) and the *Annunciation* (739). In his determination to avoid the insipid and the commonplace, Crivelli's types sometimes verge upon the perverse or the peevish. The greatest of the Ferrarese masters who came under Paduan influence, Cosimo TURA and Francesco COSSA had the same dislike for mere prettiness, and went much further in their flight from it. Our single work by Cossa, *S. Hyacinth* (?) (597), shows him in a singularly attractive vein, but our specimens of Tura are more truly characteristic,



S. URSULA LEAVING HER FATHER. By CARPACCIO. (No. 3085.)

especially the *S. Jerome* (773) and the *Madonna Enthroned* (772). In the gaunt anatomies of the former we have the full Paduan rigour and science untouched by any saving grace; in the latter, the insistence on homely types of face is a relief from the simpering emptiness of the popular religious ideal, as its quaint opposition of apple green and rosy brown are a relief from commonplace colour harmonies.

Still more important for Venetian art was the coming to Venice of ANTONELLO da Messina. This wonderful Sicilian mastered the Flemish method of oil painting, and by the perfection of his workmanship, both in portraiture and landscape, coupled with the novelty and richness of his colouring, made a profound impression both upon established artists like Giovanni Bellini and upon the younger Venetians. Our *S. Jerome in his Study* (1418) is so close to fine Flemish work as to make it probable that Antonello actually studied in Flanders. The *Self-Portrait* (?) (1141), while equalling the best Flemish work in perfection of detail, has a bigness of conception, a force of modelling, a richness of tone, and an insight into character, which could not fail to affect powerfully a school which had as yet not quite shaken off the fetters of primitive flatness and dryness. Giovanni Bellini's style rapidly matures under Antonello's influence, which is reflected in the work of other Venetians, as in the charming *Portrait* (2509) by Alvise VIVARINI. But in what is perhaps the loveliest of all Antonello's works, the *Crucifixion* (1166), the position is reversed, and we see that the Sicilian has absorbed something of the quiet, the space and the tenderness of Bellini.



A POET. By PALMA (Vecchio.) (No. 636.)

The beautiful *Virgin and Child* (2618) completes the series, by illustrating the work done in the school of Messina, from which Antonello came.

So painting, both in Venice and outside it, towards the end of the fifteenth century grew more suave and more complete, though still not moving beyond the accepted provinces of religion and portraiture. CARPACCIO, indeed, like his teacher Gentile Bellini, used religious motives as excuses for treatment which was very definitely of this world, as we see in *S. Ursula leaving her Father* (3085), and a number of famous works in Venice. Then at Ferrara we find the spirited master Ercole de ROBERTI, whose *Israelites gathering Manna* (1217) is deservedly popular. But the main tendency of the age was still professedly serious. Bartolomeo MONTAGNA of Vicenza, for example, despite a certain provincial roughness, is a grave and powerful master (Nos. 802 and 3074), while his follower CIMA is no less sincere, though his colouring is prettier (Nos. 300 and 634), and his larger works, such as the imposing *Incredulity of S. Thomas* (816) may seem a little empty. Yet his *Ecce Homo* (1310) is one of the most vivid and poignant things in the Gallery, his *David and Jonathan* (2505) one of the freshest and happiest. Giovanni BUON-CONSIGLIO is famous for a single picture, the *Pietà* in his native Vicenza. The *S. John Baptist* (3076) is one of his few other works



BACCHUS AND ARIADNE. By TITIAN. (No. 35.)

which is not unworthy of that sublime masterpiece. Two painters from Verona, Francesco MORONE, with his gentle *Madonna* (285), and GIROLAMO DAI LIBRI, with his *Madonna and S. Anne* (748), represent the attractive devotional art of the day, which in Venice was exploited by the numerous followers of Giovanni Bellini. Now and then this art attains to exquisite beauty, as in the *Madonna of the Meadow* (599), variously ascribed to Bellini himself, to an unknown follower, or to Marco BASAITI, an admirable artist, whose portrait of *A Young Venetian* (2498) indicates how charming portraiture at this epoch became. The *Venetian Senator* (736) by Francesco BONSIGNORI is an excellent specimen of work in a somewhat more primitive style; but finer than either, perhaps, is that other *Venetian Senator* (923) by a Milanese visitor to Venice, Andrea da SOLARIO (see p. 33), a work which in richness and completeness is second only to the *Doge* of Giovanni Bellini.

Such, generally, was the state of art in Venice just before the year 1500, when the third decisive influence, that of GIORGIONE, came to remould it entirely. Giorgione's works, like his life, are surrounded with so much uncertainty that we can recognize his spirit much more easily than his hand. The three little pictures in the Gallery which bear his name represent that spirit in three phases. In *The Golden Age* (1173) we have apparently the work of a boy, perhaps the youthful Titian, transplanting some vague and, in its essence perhaps, not very stimulating allegory into fairyland. At Venice, with the influence of



MOTHER AND CHILD. By TITIAN. (No. 3948.)

Antonello and the teaching of Bellini, Giorgione's powers develop rapidly, until at the age of twenty-seven, in 1504, he paints the altar-piece at his native Castelfranco. As a study for the *S. Liberale* in this noble work the little so-called *Gaston de Foix* (269) was produced. The pensive air of the figure, the delight in the glitter of the armour (the model clearly found it rather heavy), and the deep rich tone are all Giorgionesque characteristics. Intensely Giorgionesque also is *The Adoration of the Magi* (1160). Again we have the same pensive mood, but with it a glow of Venetian colour, so rich and so saturated, that we can hardly match it elsewhere, even in this charmed epoch. Possibly it is a youthful work by Bonifazio.

The *Warrior adoring the Infant Christ* (234), long attributed to Catena, is also aglow with Giorgionesque fire, and with the *S. Jerome in his Study* (694) must now be regarded as the work of the youthful PALMA. Palma's famous *Poet* (636) is a superb example of the fervour and romance with which Giorgione invested portraiture, while in the no less famous *Ariosto* (?) (1944) we have a picture nearer still to Giorgione, for it is possible that the picture was begun by him, and finished after his death by his great colleague and successor Titian. The *Flora* (3939) is a characteristic specimen of Palma's mature painting.

Before dealing with Titian, we may aptly illustrate the rapid oscillations of taste in this extraordinary period of growth, by the case of Sebastiano del PIOMBO. The series begins with an early work, *The Dead Christ with the Virgin and Saints* (3084), where Sebastiano describes



ORIGIN OF THE MILKY WAY. By TINTORETTO. (No. 1313.)

himself as the pupil of Bellini, but is imitating Cima. A few years later, in 1510, he paints the *Daughter of Herodias* (2493), which is wholly Giorgionesque. Yet in that same year he goes to Rome and quickly falls under the sway of Michelangelo. The huge *Raising of Lazarus* (1), painted, it is said, to compete with Raphael's *Transfiguration*, was the most ambitious product of this friendship, though the result is less fortunate than in the *Holy Family* (1450), where Michelangelo has, for once, been nobly comprehended.

We have already referred to the Giorgionesque element in the *Ariosto* (?) (1944) by TITIAN. The very close connexion between the two masters is further illustrated in his *Noli me tangere* (270) where the castle on the hill in the background is identical with that in Giorgione's famous *Venus at Dresden*, a picture finished by Titian. The exquisite colour and subtly woven rhythm of lines and masses which we see in the *Noli me tangere*, as well as the feeling for solid substance which the painting conveys, mark a still further advance upon the art of the fifteenth century. And in the *Bacchus and Ariadne* (35) Titian makes good this promise. No single picture, perhaps, not even Rubens' *Château de Steen*, has had so great an effect upon British art. The intense glow of colour, the oppositions of blue and scarlet, of green and purple and russet brown, have delighted generations of painters, while the work combines breadth and vigour with the most exquisite finish, to a degree which even Titian



FAMILY OF DARIUS BEFORE ALEXANDER. By VERONESE.  
(No. 294.)

himself never surpassed. The spirit, and the richness of the picture make average works by the master, such as the *Madonna with S. Catherine* (635), in spite of its noble landscape, seem tame by comparison. Recently our lack of any fine composition or portrait in Titian's later style has been partly remedied by the rediscovery of the *Venus and Adonis* (34), long obscured by discoloured varnish, and by the *Mother and Child* (3948) in the Mond Collection. Here Titian anticipates Rembrandt.

The work of Giorgione and Titian had a rapid effect upon the masters of the Venetian Territory, Brescia in particular producing several excellent painters. From Brescia SAVOLDO came to Venice, a lover of twilight, as in *S. Jerome* (3092), and of moonrise, as in *The Magdalen* (1031), two most powerful and nobly coloured works. MORETTO is another considerable artist with a fine sense of silvery colour and a special gift for romantic portraiture (Nos. 299 and 1025). The realistic portraits of MORONI, such as *The Tailor* (697), *A Lawyer* (742), and *A Nobleman* (1022), are at least equally popular. ROMANINO'S richly coloured but too softly painted *Nativity* (297) is directly inspired by Titian's famous altar-piece at Brescia. Paris BORDONE, the painter of the striking but rather unpleasant *Portrait of a Lady* (674), was one of Titian's pupils. Lorenzo LOTTO was affected by many masters in turn, but very few of his portraits or compositions attain to the dignity of his *Protonotary Apostolic Giuliano* (1105): both figure and landscape are nobly conceived and painted. It is impossible to notice here more than a few painters of this epoch, but mention may be made of CARIANI, much influenced by Giorgione and others (41 and 2495), of the more individual DOSSO Dossi of Ferrara (1234), and of Jan CALCAR, a Netherlander who studied under Titian, and was one of his most capable followers in portraiture (2597). With Dosso may be noticed a less widely known Ferrarese, ORTOLANO, a master of a slightly earlier date. His *SS. Sebastian, Roch and Demetrius* (669) is a singularly powerful work. Mention, too, must be made of Jacopo BASSANO, the head of a family of painters. His *Good Samaritan* (277) was once in the collection

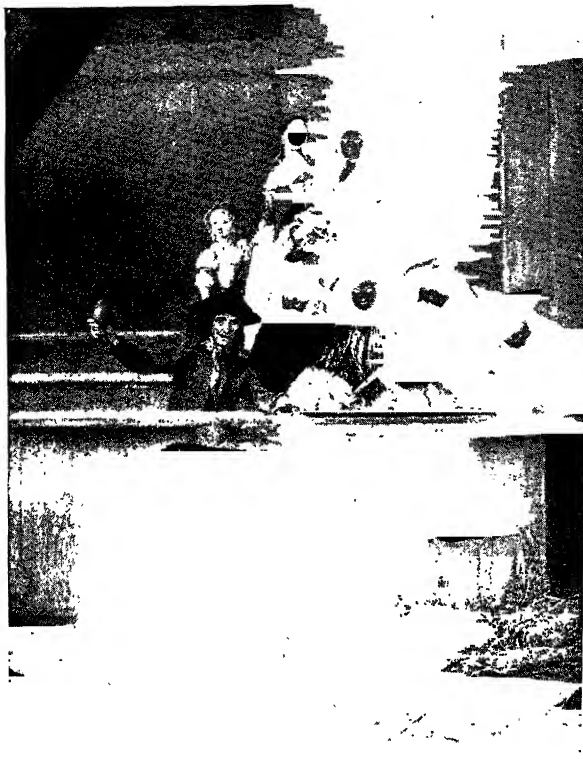


THE DEPOSITION. By TIEPOLO. (No. 1333.)

of Sir Joshua Reynolds. The great names, however, of the younger generation are Tintoretto and Paul Veronese. TINTORETTO set out to combine the colouring of Titian with the drawing of Michelangelo, and the best of his compositions and portraits are indeed things of extraordinary power. His *Origin of the Milky Way* (1313), for example, is a superb design, and the *St. George and the Dragon* (16) a fine example of the visionary landscapes in which his creations were often set. The recently acquired *Vincenzo Morosini*, perhaps the finest of his portraits, is also one of the world's masterpieces.

The School of Verona produced several able masters, such as that admirable colourist and designer, MORANDO (735 and 777), but all were eclipsed by the genius of Paul VERONESE. If less profound and less subtle than Titian, less experimental and less variously gifted than Tintoretto, Veronese may claim a finer decorative sense and a more equable craftsmanship than either. The noble wealth of colouring in the *Consecration of S. Nicholas* (26), the serene simplicity of the *S. Helena* (1041), the power and splendour of the huge *Family of Darius before Alexander* (294), the consummate design and workmanship of





RHINOCEROS IN AN ARENA. By LONGHI. (No. 1101.)

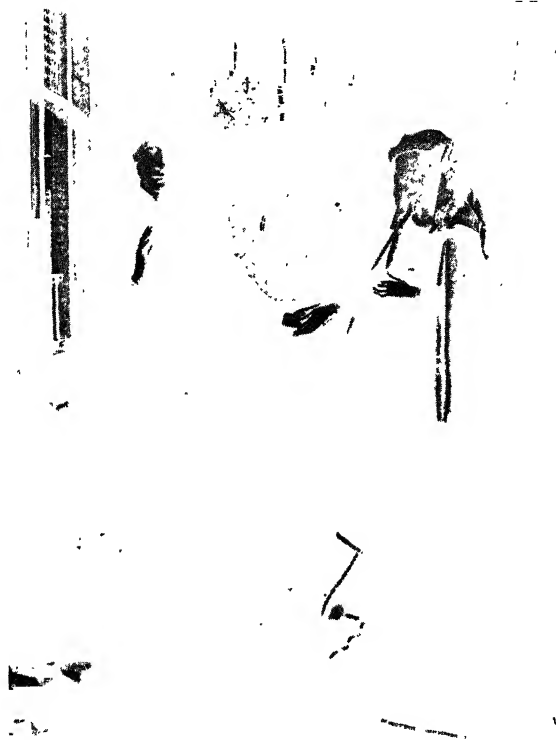
such panels as *Unfaithfulness* (1318) and *Happy Union* (1326) are unforgettable.

More than a century was to elapse after his death before the appearance in Venice of another considerable master. Then early in the eighteenth century came PIAZZETTA, whose brilliant unfinished *Sacrifice of Isaac* (3163) is specially interesting from the light it throws upon the then prevalent method of painting, and Giambattista TIEPOLO. Tiepolo's inventiveness as a designer and a colourist can be guessed from such a little masterpiece as the *Deposition* (1333), and the pictures illustrating the Story of the Trojan Horse (3318 and 3319), although the mass of his work consists of large decorations. At the same time the foundations of modern popular painting were laid by Pietro LONGHI, famous for his lively scenes of contemporary life (Nos. 1100, 1101, and 1334) while ROSALBA was gaining a short-lived reputation with her pastels and paintings (Nos. 3126, 3127). Artistically, however, two painters of Venetian architecture were more important; Francesco GUARDI, represented by a number of clever paintings and sketches, and CANALETTO, at his best a really great painter, at his worst, as he became when overwhelmed by patronage in England, a rather common one. Nothing, for example, could well be finer in design, in tone, in handling,



VIEW IN VENICE. By CANALETTO. (No. 127.)

or in sober harmonious colour than his *View in Venice* (127), nothing more brilliant and skilful than his *Scuola di San Rocco* (937). With what infinite spirit and certainty is the gay crowd touched in. The man's dexterity is little short of miraculous, yet the result is not more sparkling than dignified. *The Interior of the Rotunda, Ranelagh* (1429), painted many years later, illustrates the degeneration of this cleverness, but is of particular interest from the picture of eighteenth century London which it gives us. Yet it is the youthful Canaletto who is the great artist, and with him and with Tiepolo, Venetian art comes to no unworthy end.



JOHN ARNOLFINI. By J. VAN EYCK. (No. 186.)

### The Netherlandish School

THE paintings of the early Netherlandish School in the National Gallery form on the whole so complete a series, and are so fine in quality, as to give an excellent idea of the character and development of painting in the Low Countries. Technically, these pictures are a source of never-ending wonder. In them we see the beginnings of painting in oil, yet later generations, with all their knowledge, have failed to recapture the secret of these first efforts. Their marvellous finish, their perfection of surface, their richness of jewelled colour appear to come into being all at once about the year 1420, and to vanish irrevocably some ninety years later. In method as in spirit their work differs from that of the Italians. Almost all of it is done in oil or varnish upon wooden panels, because these were found to stand the cold damp climate of Northern Europe better than fresco. They were, as a rule, of comparatively small size, and a high degree of finish was therefore desirable. Religion, too, in the North was more homely, both in its imagery and in its function. The great Italian painters lived, like Dante, among the beatific visions of Paradise. The saintly personages of the Netherlands were more nearly allied to our common clay, were real beings, not ideal



VIRGIN AND CHILD. By CAMPIN. (No. 2609.)

types, so that actual portraiture creeps from the first into their representation of saintly subjects, and when the Netherlanders paint portraits for their own sake, they do so with a uniform success which no other School can boast.

The early Flemish masters are grave and serious like their patrons ; the early Dutch masters are usually rather more uncouth in their types and their workmanship, but both excel in this form of jewelled craftsmanship of which Bruges, Ghent, Tournai, Louvain and Haarlem were the most famous centres. Towards the end of the fifteenth century their output began to be absorbed by the wealth of Antwerp, where their genuine inspiration and their miraculous technique were soon debased and ultimately destroyed. The fame of the great Italians was now spreading to the North, and the Netherlanders deserted their native style to toil in vain pursuit of the Italian fashion. Painting at the same time ceased to be a labour of love and became an article of commerce. Hence, it is only with a few portrait painters, and with the great satirists, Bosch and Brueghel, that the character and conviction of the fifteenth century survive during the sixteenth.



THE ENTOMBMENT. By BOUTS. (No. 664.)

### The Netherlandish Painters

TOWARDS the end of the fourteenth century the Netherlands became famous for a school of manuscript illumination. Then, about 1420, at the very moment when the work of this school reached its climax, two painters in oil suddenly appear, the brothers Hubert and John Van EYCK, without any known forerunners, and at once bring the craft of oil painting to a perfection which in its way has never been equalled since. Oil and varnish had long been in use as surface protectives for work in tempera (*i.e. paintings in which the colours are tempered with yolk of egg*) but the Van Eycks were the first to make them clear and tractable, so that they could be mixed with the colours and used for the painting itself. The result was a richness of transparent colour and a force of effect unknown to previous art, coupled with the finish of a miniature. So miraculous at the time did the discovery seem, that the right hand of Hubert, the elder brother, was enshrined like a sacred relic in St. Bavon at Ghent, where their joint masterpiece, *The Adoration of the Lamb*, still hangs. In that work Hubert's lofty and spiritual vision is seen at its best: the more realistic genius of John is seen to equal perfection in *John Arnolfini and His Wife* (186). This



MARRIAGE OF ST. CATHERINE. By DAVID. (No. 1432.)

might be a model for all subsequent painting of interiors, in its exquisite finish, its feeling for light and air and space, and in its marvellous condition. It was discovered by a wounded officer, just after the Battle of Waterloo, in the room in Brussels to which he had been carried. The very rare contemporary artist, Robert CAMPIN of Tournai, long known only as the "Maître de Flémalle," the founder of an independent school, shows remarkable powers of design and colour, if some awkwardness, in his *Virgin and Child* (2609); and in his *Portraits* (653A and B) he is hardly inferior to Van Eyck himself. By one of Campin's pupils, Jacques DARET, we possess a quaintly attractive *Virgin and Child* (3375). The brilliantly coloured and deeply felt *Death of the Virgin* (658) is one of the finest works of this school, though the painter is still unidentified. Dirk BOUTS of Louvain, an artist of great power and personality, is fortunately represented by several pictures. The *Entombment* (664) is one of the few examples of early Netherlandish tempera painting which have survived to our own time. It illustrates admirably the master's feeling for character and dramatic expression and his fine sense of austere colour, while his *Virgin and Child* (2595) shows how superb and forceful that colour could be when he used the oil medium. Hugo van der GOES of Ghent was another fine artist, more tender in feeling than Bouts, as the *Virgin and Child* (3066) will indicate, though it is only "school" work. Van der Goes, moreover, had a great influence outside the Netherlands, through a large altar-piece which was taken to Italy and is now one of the treasures of the Uffizi Gallery at Florence. This more gentle spirit is accentuated in the work of Hans MEMLINC of Bruges, a delicate craftsman and a rich colourist, whose *Virgin and Child* (686) shows a grave and gracious humanity which had vanished from Netherlandish art since the death of Hubert Van Eyck. Memlinc was also



ADORATION OF THE KINGS. By MABUSE. (No. 2790.)

a masterly portrait painter (2594), yet in the sweetness of his feminine types we see the beginning of that wish to be attractive at all costs which led to speedy decline with his followers and successors. The original idea and colouring of the *Marriage of S. Catherine* (1085), by a follower of GEERTGEN tot Sint Jans, draws attention to another very individual artist, but the period of such individuality was drawing to a close. Gerard DAVID is the last considerable painter of the Bruges School. In his early work *Christ Nailed to the Cross* (3076) the dramatic characterization of the figures recalls Bouts, as their uncouth types show the Dutch influence under which he was trained, but in his mature work, such as the *Canon with Saints* (1045) and the *Marriage of S. Catherine* (1432), he proves himself placid to the verge of heaviness. Yet his types are dignified and straightforward, his workmanship sound, if less spirited than that of his great predecessors, while in his landscape backgrounds we may see the beginning of the style that his pupil, Patinir, was afterwards to develop.

The early masters of the Netherlands had worked for the most part in their native cities but, towards the end of the fifteenth century, Antwerp became the commercial metropolis of the country, and the magnet to which all talent from the neighbouring provinces was rapidly attracted. The effect upon the material prospects of painters was perhaps favourable,

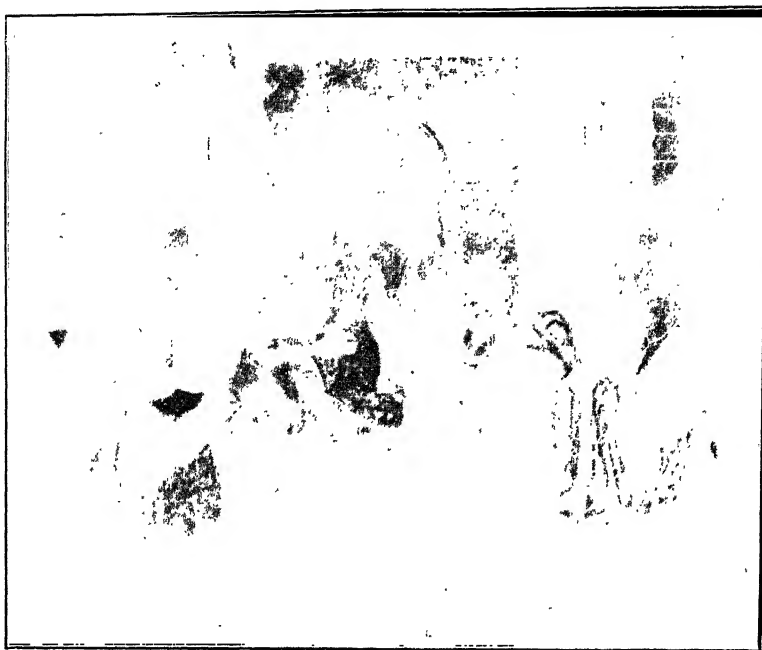


ADORATION OF THE KINGS. By BRUEGHEL. (No. 3556.)

for Antwerp was a busy and active picture market. But this concentration and commercializing of the arts was fatal to the qualities which had previously made Flemish work so precious. Painting ceased to have local character. It became cosmopolitan, and even individuality was gradually lost in the desire to please commercial patrons. So the charm and power of Quinten MASSYS are seen only in early works like our rare *Madonna with SS. Catharine and Barbara* (3664). In the *Crucifixion* (715), a later work, he has become a conventional eclectic. With Massys sometimes collaborated Joachim PATINIR, and the limestone hills by the Meuse, near his birthplace, probably suggested the cool and airy *Landscape ; River Scene* (1298), one of the earliest examples of a scene from nature painted for its own sake. The *Flight into Egypt* (1084) and its companion (1082) show how Patinir combined figures with these landscapes, but the landscapes were naturally the chief attraction, and pictures in his style are numerous.

The chief place among these painters must be given to MABUSE, whose large altar-piece *The Adoration of the Kings* (2790) is typical of the period when luxury had displaced invention. We see that Mabuse was an extraordinarily skilful draughtsman and painter, every part of the picture is scrupulously finished, the grouping is able, the colours as rich as science could make them. Yet the picture leaves us cold. For





MADONNA AND SAINTS. By QUINTEN MASSYS. (No. 3664.)

all its splendour there is no inspiration in it : no emotional fervour moves or unites all these gorgeously dressed figures. A similar skill and a similar coldness of temper appear, too, in most of the artist's portraits (e.g. No. 656). But an exception may be made in favour of *Jacqueline de Bourgogne* (?) (2211) ; the little girl's attractiveness seems for once to have aroused a lively interest in this usually cold-hearted virtuoso. Typical, too, of Antwerp is the polished elaboration of the *Two Bankers* (944) by MARINUS Van Reyerswael—one of the first painters of the humours of contemporary life, which were to assume so important a place in Flemish and Dutch art. Some of the finest work of this period, especially in portraiture, remains anonymous, *The Portrait of a Man* (1036), for example, which in sensitiveness of feeling, and perfection of craftsmanship, shows a master-hand.

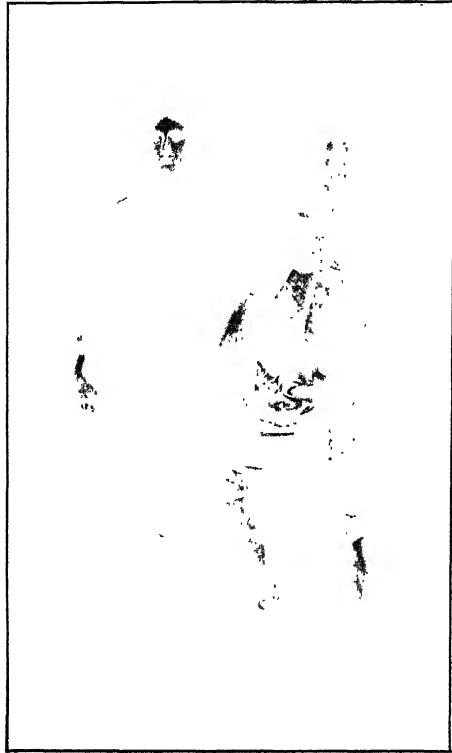
One remarkable man alone revolted against the suavity and prettiness which crept like a blight over Flemish art—the satirist, Hieronymus Bosch. The Gallery possesses no example of his powerful and grotesque creations : but he was followed by a still greater artist, Pieter BRUEGHEL. To the fantastic imaginings of Bosch, "Peasant" Brueghel brought an extraordinary largeness of vision, with an extraordinary perception of the character of the Flemish peasant, and an extraordinary eye for landscape. Starting with allegories in the manner of Bosch and humorous comments on the life around him, Brueghel gradually enlarged his art, until in his last years he produced a group of landscapes and figure paintings, so powerful, so original, and so grand in style, as to give him a place among the great masters. Only the concentration of nearly all



SUSANNE FOURMENT. By RUBENS. (No. 852.)

his finest work in the Vienna Gallery prevents his merits from being widely known. Our *Adoration of the Kings* (3556) exhibits him in a somewhat unusual mood, but his grandeur of design, his powers as a painter and colourist, and his eye for the humorous element in life are admirably shown. Brueghel represents the culminating point of the Van Eycks' tradition in the sixteenth century. After him Flemish art relapsed into smoothness and emptiness, until the old methods were revolutionized by Rubens, Jordaens and Van Dyck.

The minor painters of the Flemish School in the seventeenth century resemble so closely their Dutch contemporaries that they can best be seen and discussed with them. But three great Flemings stand apart from and above all the rest, and must be dealt with separately. The first is Sir Peter Paul RUBENS. Rubens was born at a time when the Flemish School had sacrificed all its native character for a smooth complacent elaboration of Italian motives. Rebelling, with an audacity which must in its day have seemed almost criminal, against this polished emptiness, by sheer force of genius and by incessant study in Italy and Spain, he endowed the traditional transparent Flemish technique with a new vigour and vitality. A consummate draughtsman and a prolific designer, he painted with incredible diligence, and with so much method that he kept a crowd of pupils and assistants at work upon his innumerable com-



GEORGE AND FRANCIS VILLIERS. By VAN DYCK.  
(No. 3605.)

missions. Every great Gallery in Europe contains good specimens of his work, but no more perfect and jewel-like compositions exist by him than those at Trafalgar Square. What in the way of fire and movement could be more vigorous than the *Rape of the Sabines* (38), more full of rich glowing colour than the *Brazen Serpent* (59), or the *Judgment of Paris* (194), more riotously, overwhelmingly alive than the *Triumph of Silenus* (853)?

In landscape, too, starting no doubt from the brilliant and spacious foundations laid by Pieter Brueghel, Rubens advanced to a new appreciation of the glory and colour of sunshine. So the *Château de Steen* (66), ever since it was exhibited in London in 1823 by Sir George Beaumont, who afterwards presented it to the Gallery, has had a great influence on British Landscape, both Turner and Constable being profoundly affected by the sight of this most vivid and powerful picture. Smaller, but hardly less delightful, is the *Sunset* (157). Two admirable portraits illustrate the master's power and originality in another direction, the famous and luminous *Susanne Fourment* (852), and the quiet but masterly *Earl of Arundel* (2968), interesting also as the portrait of one who shares with Charles I the fame of being the first of the great English art patrons.



LADY WITH A FAN. By HALS. (No. 2529.)

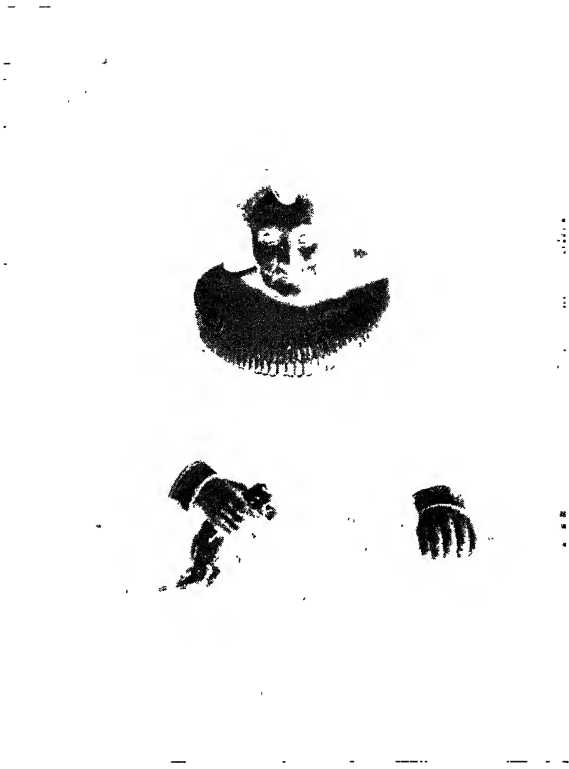
Rubens' pupil, Sir Anthony Van DYCK, is hardly less wonderful than his master. How closely he could follow that master's style, adding perhaps a certain depth and richness of his own, can be seen in *The Emperor Theodosius and S. Ambrose* (50), which is a modified copy of a work by Rubens. But though Van Dyck's own compositions are often superb, it is as a portrait painter that his name survives. The *Cornelius Van der Geest* (52), painted when the artist was about twenty, shows that completeness of modelling and force of characterization were his from the first. In the *Lady and Child* (3011), painted a few years later, we see how lively and natural he could be, while the *Marchese Cattaneo* (2127) illustrates the largeness of style which he acquired by study in Italy. Invited to England by Charles I, he became painter to the Court, produced with the aid of assistants an immense mass of portraiture, and died in London when hardly more than forty. No other painter in so short a life ever produced so large a quantity of first-class work, and we are fortunate in possessing in the *Charles I on Horseback* (1172) and the *George and Francis Villiers* (3605), two of the most splendid products of his later years. Charles I and Van Dyck may be regarded as the founders of the English School. So it is with English pictures that the King's portrait at present hangs.

Rubens and Van Dyck were cosmopolitans, visiting this or that country, and this or that Court, with the readiness of practised men of the world. Jacob JORDAENS, the third of these Flemish Masters,



THE WOMAN TAKEN IN ADULTERY. By REMBRANDT.  
(No. 45.)

spent all his life in his native land, and retained much more of the native character. Like that of Rubens, his art is robust and full-blooded, but his types are drawn directly from the people around him, and little modified by contact with Italian or other ideals. So in the *Holy Family* (3215) we find that the holy personages are painted from his own wife and children, a little daughter serving as model for the infant Christ. There is a certain coarseness perhaps in the workmanship as compared with Rubens, but the design is no less ample, the colour hardly less rich. The difference between the two shows more strongly in portraiture. The burly *Baron Waha de Linter of Namur* (1895) is but a rough presentment compared with the two portraits by Rubens previously mentioned; nevertheless there is about Jordaens a large vitality which keeps his name alive, when many another more refined talent has long been forgotten.



AN OLD LADY. By REMBRANDT. (No. 1675.)

### The Dutch School

THE critical struggle with Spain for national independence during the latter half of the sixteenth century, not only put a stop to the development of art in the Dutch provinces of the Netherlands, but also seems to have allowed hardly any relics of preceding art to survive. The successful termination of that struggle was followed by an outburst of intellectual and artistic activity which lasted for three-quarters of a century. Like the primitive painting of the Netherlands, Dutch art is usually modest in scale, adapted to the needs of private houses, the houses of a wealthy middle class, and to a climate where a considerable part of civilized life must perforce be spent within doors.

Being thus driven to concentrate attention upon the things immediately about them, the Dutch artists naturally turned to portraiture, and to the paintings of interiors with scenes from domestic life. This intimacy of outlook is extended to household utensils, to the poultry in the yard, to the flowers in the garden, to the cattle in the fields, and to the fields themselves. Again, for the fashionable world, the artists who had made the journey to Italy provided versions of Italian scenery, hot southern sunlight, and echoes of the grand style of Italian painting. But these



GRACE BEFORE MEAT. By JAN STEEN. (No. 2558.)

Italianizers, though popular in their day, are no longer held in the same estimation as the masters who devoted themselves entirely to Dutch subjects. Fortunately the masters of the Dutch School are admirably represented at Trafalgar Square by characteristic works in the finest possible condition. This last quality, in the case of most Dutch pictures, is supremely important. The fine design of an Italian fresco or tempera picture may remain, and may still be able to delight us, even when the surface is abraded, patched, or almost destroyed. But the charm of a little Dutch panel depends upon its quality and substance almost as much as upon its design. When once the clear enamelled pigment is spoiled or stained, ever so slightly, its æsthetic value is lowered out of all seeming proportion to the injury. Dutch painting, in fact, does not, with few exceptions, appeal to the imagination. It appeals to the eye, and the strength of the appeal is naturally diminished the moment we see a picture in anything but its original freshness. This search for outward attractiveness was in fact to be the ruin of the school; for what in the hands of the greater masters was perfection of finish, descends towards the end of the century to the empty smoothness of Mieris and Netscher, and the empty smartness of Wouwerman and Van der Werff.



THE DUET. By METSU. (No. 838.)

### The Dutch Painters

AMONG the primitive pictures of the Netherlands in the National Gallery very few are definitely Dutch, and the best is that by the MASTER FROM DELFT (2922). Like the fine Flemish pictures near it, this triptych is a miracle of glowing colour, but when we consider the types chosen, notably those of the Holy Women, we see the racial difference between the two schools. The Flemings always try to refine upon their national type, and often attain thereby to a severe and stately beauty. Our Delft master has evidently taken his models direct from the people round him, for their grief is as homely as their features. The next stage in Dutch painting is represented by Lucas VAN LEYDEN, whose *Portrait of a Man* (3604) is no less masterly in its interpretation of character than in its draughtsmanship.

When art revives in Holland, about the year 1600, the commemoration of the national heroes and their families by portraits, such as those of MIEREVELD (2292), is one of its earliest manifestations. This capable, if somewhat formal, school of portraiture was quickly revolutionized by two great men, Hals and Rembrandt. Frans HALS is the Velazquez of Holland. His earlier work is careful, as the famous *Laughing Cavalier* at Hertford House will indicate. Soon, however, his extraordinary powers of drawing and modelling enabled him to adopt a more free and





COURTYARD OF A DUTCH HOUSE. By DE HOOCH.  
(No. 794.)

lively style, and he proved himself in countless portraits to be one of the swiftest and most masterly painters of the head and hands that the world has ever seen. His attempts at more elaborate composition were not always fortunate ; so his big *Family Group* (2285) will be admired more for the painting of individual heads than for its total effect, which is rather heavy. The *Portrait of a Man* (1251) will illustrate the astonishing vigour and spirit of Hals in middle life, while *A Man holding a Glove* (2528) shows the style of his later years, when he worked almost in black and white. The two *Portraits of Women* (1021 and 2529) are no less excellent ; the latter having a refinement not unworthy of Rembrandt himself.

REMBRANDT, indeed, must be placed apart from and above all other Dutch artists, not only in virtue of the variety of his methods (he was *the* supreme etcher and a consummate draughtsman, as well as a most original and powerful painter), but by the unique imaginative insight which lies behind his portraits, his landscapes, and his biblical compositions. This imaginative power developed slowly, so that it is chiefly in Rembrandt's later works that the full force of his genius is seen, but the fine collection of his portraits in the Gallery illustrates every important phase of his growth. The portrait of *Françoise van Wasserhoven* (?) (775), a



A LADY AT THE VIRGINALS. By VERMEER. (No. 1383.)

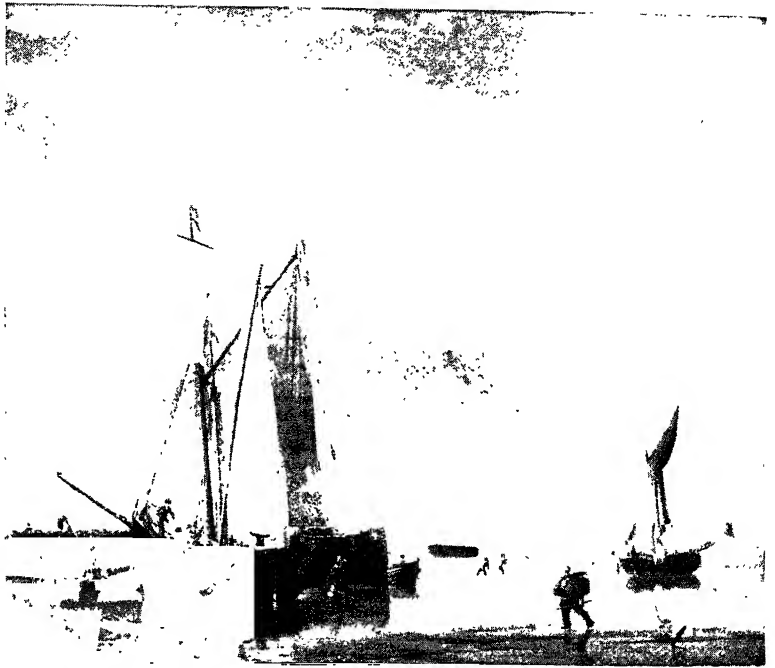
brilliant early work, may, for example, be compared with the *Old Lady* (1675), painted some twenty-five years later. The early portrait is a most brilliant piece of realism; in its way, indeed, it could not be better done. But the later portrait is no mere dexterous catching of a sitter's picturesque outward appearance: it seems to have captured her very soul and to have preserved it for us. Rembrandt's two self-portraits (672 and 221) show a similar contrast. In one we see the confident and successful young painter; in the other the soul of the aged artist, unconquered by stroke after stroke of ill fortune. For this growth of Rembrandt's genius was unrecognized by his contemporaries. When he ceased to paint in the smooth realistic manner of his countrymen his patrons fell away, and he died at the last a forgotten pauper. Among other noble examples of his portraiture in the Gallery, Nos. 51, 237 and 1674 must be specially mentioned. We catch something of Rembrandt's spirit in the fine *Portrait of a Lady* (1937), attributed to his prolific contemporary Van der HELST, as a rule a rather prosaic painter.

The sombre *Christ before Pilate* (3679), the masterpiece of Gerard HONTHORST, shows us how the realism of Caravaggio first came to Holland. By Rembrandt it was soon to be raised to greatness. In *The Philosopher* (3214) we see how even in youth he was able to find sublimity



AVENUE AT MIDDLEHARNIS. By HOBBEEMA. (No. 830.)

in the light which falls through a window upon a wall. In *The Woman Taken in Adultery* (45) we have one of his religious compositions, with the dramatic effects of light and the smooth finish of his early manner. Yet only two years later, in 1646, he painted the *Adoration of the Shepherds* (47), in which the force and tenderness of his mature style are revealed. No artist before or since has had so profound a knowledge of the joys and sorrows of man, and it is this insight, combined with his power as a draughtsman and a designer, which makes him the supreme interpreter of the Bible. Adrian van OSTADE, a good designer and colourist, with a keen eye for peasant life, by comparison seems a very minor figure, though his *Alchemist* (846) is one of his best works. Rembrandt's pupil Nicolas MAES reflects something of his master's force and grandeur in his *Card Players* (1247), while his little domestic pieces (153, 159 and 207) have a character and charm of their own. Perhaps the most delicate of all these Dutch masters is Gerard TERBORCH, as *The Guitar Lesson* (864) and the *Peace of Munster* (896) will prove. This last, indeed, with its crowd of little portraits, so perfectly realized, so happily combined, is one of the finest products of the school. The cheerful and popular Jan STEEN, an artist with a character of his own, though in his manner of painting he was constantly borrowing from his contemporaries, is represented by a number of small works, all showing his humour, while one or two, such as Nos. 1378 and 1421, have a largeness of design not unworthy of the great Italians. *Grace before Meat* (2558) will illustrate his sympathy with childhood and his charm of colour, as *Skittle Players* (2560) illustrates his dexterity. Gerard DOU, a pupil of Rembrandt, was famous for his minute finish: the two little portraits by him (192 and 968) have more liveliness than most of his work. Dou was the teacher of Gabriel METSU, who in his best paintings is one of the most



COAST SCENE: A CALM. By WILLIAM VAN DE VELDE.  
(No. 871.)

vivid and spirited of craftsmen. *The Duet* (838), for example, is a masterpiece of colour, tone and expression. The manner in which the vermilion of the lady's dress is fused and harmonized with the surrounding tones is a technical triumph which even Metsu does not often secure. Two painters, Pieter de HOOCH and Jan VERMEER of Delft, compete for supremacy in the painting of light and air. The former's best works in the Gallery are the brilliant *Interior of a Dutch House* (834), the *Courtyard of a Dutch House* (835), and the similar picture No. 794. The clear luminous atmosphere, and the lively accents of black and white, of blue and scarlet in the former picture give an incomparable freshness to the scene. Vermeer's tones are quieter and cooler (Nos. 1383 and 2568), his arrangement of colour and masses more scientifically planned, his technique more uniformly scrupulous. *The Music Party* (3864) by Jacob OCHTERVELT illustrates Vermeer's influence upon his contemporaries. Vermeer is one of the rarest of Dutch masters, the one with whom modern painters are most in sympathy, and, like Terborch, one of the aristocrats of the school, seeking refinement where the rest look for the humorous or the picturesque. The tiny *View in Delft* (3714) by Karel FABRITIUS—Vermeer's master and Rembrandt's pupil—is one of the four signed and dated pictures by that short-lived and original artist. A rarity of a different kind is the *Peepshow* (1812) by S. Van HOOGSTRATEN.



LANDSCAPE. By RUISDAEL. (No. 990.)

of the type of Jan van GOYEN. A more imaginative view was taken by Hercules Seghers, a rare master, not represented in the Gallery. Next come Rembrandt and his pupil, Philips KONINCK, a painter of wide prospects and somewhat sullen skies (836). The same lonely melancholy note is characteristic of Jacob RUISDAEL, the most powerful of the painters who devoted themselves solely to landscape. This is most clearly seen perhaps in the noble *Landscape* (990), but a similar air of menace broods over his deserted woodlands, his ruins, his pine trees and waterfalls.

Meindert HOBBEEMA does not elsewhere reach to the space and dignity of his famous *Avenue* (830), where the upright lines of the receding tree trunks and the cool expanse of grey sky behind them have a rhythmic austerity which recalls the great Piero della Francesca. The *Village with Watermills* (832) is a perfect specimen of Hobbema's ordinary style. The golden skies and drowsy sunlit cattle of Albert CUYP are also well represented (Nos. 53, 961 and 962), while the style of the even more famous cattle-painter Paul POTTER is shown in Nos. 849 and 2583. Of the numerous works by the skilful Philip WOUWERMAN, No. 880 is perhaps the best, but with him smoothness and dexterity have become the ideals, and the decline of the school henceforth is rapid. The architectural painters BERCKHEYDE and J. van der HEYDEN deserve notice, not only for their accuracy of hand and eye, but for many a pleasant composition, and for many a vivid note of space and air and sunlight. Emmanuel de WITTE went further. In the *Fish Market* (3682) he leaves his church interiors for the open air, and there develops a freedom of design and a luminosity of tone akin to the best modern work. The marine painters are no less skilful, and had a considerable



TOBIAS AND THE ANGEL. By BROUWER. (No. 72.)

influence on the early English School. The delicate atmosphere and fine drawing of W. van de VELDE (Nos. 870 and 871) and the quite wonderful cloud effects of J. van de CAPPELLE (Nos. 965 and 966) are among the best products of the school. Even Constable could not express so perfectly the drifting of one cloud system below another. The moonlight scenes of A. van der NEER (2283), if less rare in quality, are perhaps better known, as are many of the Dutch paintings of flowers and still-life, though our space does not admit of individual mention here.

Two or three Flemish artists are so nearly akin to the Dutch School that they can best be grouped with it. Adriaen BROUWER (2569) was indeed for some time a pupil of Hals, and influenced the prolific David TENIERS, at his best (Nos. 154 and 158) a very clever painter of tavern subjects. G. COQUES was another able Fleming who worked in the Dutch manner. One other painting, too, must be mentioned in this place, the *Landscape with Tobias and the Angel* (72), hitherto ascribed to the School of Rembrandt. Modern critical opinion, however, inclines to the view that it is a very fine work by Brouwer, to which the figures of the Angel and Tobias have possibly been added by some other hand. Whatever its origin, the result is one of the most solemn and impressive landscapes which we possess.



THE AGONY IN THE GARDEN. By EL GRECO. (No. 3476.)

### The Spanish Painters

THE earliest types of Spanish painting—the elaborate Gothic altar fronts, the embossed and gilded polyptychs which, at a rather later date, were erected above the altar—are unrepresented in the Gallery, and we have but one specimen of the next phase which was based upon Flemish models, the *Adoration of the Magi* (3417A), inscribed with the name “Lo Fil De Mestre Rodrigo.” It is almost incredible that only some fifty years must have elapsed between the painting of this still primitive work and the birth of the Cretan, EL GRECO, who counts to-day as the most truly modern of all Spanish painters. The swinging rhythm and rich deep colour of *Christ driving the Traders from the Temple* (1457) show how much Greco learned from the example of Tintoretto during his Venetian pupilage. Greco’s violence is no empty borrowed rhetoric, but the vehicle of an intense, almost fanatical enthusiasm, which increases as the artist grows older, more experienced and more daring. *The Agony in the Garden* (3476), with its wild beauty of moonlit cloud and landscape, its audacious geometry of design, its sharp glittering colour, makes a strong appeal to the younger artists of the day, and has withal an intensity, a haunting expressiveness which no other painter, unless indeed it be our own William Blake, has ever compassed. In the *S. Peter*, lent by the Bowes Museum, the morning of the Resurrection is shown with the same imaginative science, the same apocalyptic illumination. Nor is Greco less powerful in dealing with our common humanity. In his portraits (1122 and 3131) we find no lack of force, skill or character. Many of the best of them, in their masterly construction as in their spiritual insight, deserve a



ADORATION OF THE SHEPHERDS. SPANISH SCHOOL.  
(No. 232.)

place with Titian, Rembrandt and Velazquez. Velazquez, indeed, owed much to Greco's example.

Far more characteristic of the Spanish temper is the *Franciscan* (230) by ZURBARAN, the very embodiment of monastic austerity, of sombre passionate intercession. The *Dead Christ* (235) by RIBERA exhibits similar qualities, somewhat modified by a breadth of treatment and a richness of colour derived from Italy, where Ribera spent his latter days. As an executant he ranks with the very best painters of his time, but his powers of invention were intermittent, and he rarely attains to the tragic pathos which we see here.

Our representation of VELAZQUEZ, the crowning glory of the school, is felicitous. It begins with a quite early work, *The House of Martha* (1375), a curious cramped design, the figures in the background strongly reminiscent of Greco, the still-life in the foreground painted with the laborious sincerity of an earnest student. The *Adoration of the Shepherds* (232) is perhaps another early work containing much that is experimental, but with certain heads and hands painted as only Velazquez could paint them. In the *Christ at the Column* (1148) the young student has become a master, but there is scrupulous care still in the modelling of the nude figure and the kneeling S. Bridget, while





CHRIST AT THE COLUMN. By VELAZQUEZ.

(No. 1148.)

the face of the Angel is seen with all the realism of a true Spaniard. The delightful cool grey tone of the picture shows the incipient colourist, and in the standing *Philip IV* (1129) we see how the colour sense developed. Velazquez became a painter of the utmost refinement, producing exquisite silvery effects out of black and grey, placing his figures on his canvas with a sense of proportion and spacing unequalled before or since, enveloping his sitters with the very air and light of nature, and yet noting and preserving under an appearance of broad and simple execution every shade of their character. In the later portrait of Philip (745) we have the same perfect insight, the same look of ease, only the painting is softer, the colour still more sober. The *Philip IV hunting the Wild Boar* (197) is an interesting example of the manner in which Velazquez treated landscape, but is no longer in perfect condition. Lastly, in the *Venus and Cupid* (2057), the famous "Rokeby" Venus, which we owe to the patriotic generosity of the National Art-Collections Fund, we see Velazquez in a vein unusual with him, rivalling, it would seem, the recumbent beauties of Titian, the painter whom he ranked above all the other Italians. After the war this picture was hung for a short time among our Venetian masterpieces, and held its own there in virtue of its large design and strong tonality, though it was interesting to note how fresh and modern, how *real*, the figure seemed to be by the side of the gold Titian and the silver of Paul Veronese. This realism, this modernity, are no doubt partly responsible for the attraction which Velazquez exercised upon the painters of the last generation, added to his power of selection and arrangement, his faculty of using just those tones, those



PHILIP IV. By VELAZQUEZ. (No. 745.)

contours, those masses and those spaces which his picture needed, and not one touch more.

Among the numerous workers in the studio of Velazquez, none is so frequently confounded with the master as his son-in-law, Del MAZO. Mazo's *Mariana of Austria* (2926), being signed and dated, is thus a document of some importance. Mazo is held by some to be responsible in part, if not wholly, for the famous *Admiral Pulido Pareja* (1315), but in spirit and power this portrait is really quite beyond Mazo's modern and rather slipshod talent. Two other interesting pictures once bore the name of Velazquez, *The Dead Warrior* (741) and *The Morning Compliment* (1434), but cannot now be connected with him or with his studio. Though no satisfactory alternative name has yet been found for the former, the *Morning Compliment* is now regarded as the work of a later painter Claudio Coello.

MURILLO, the Spanish painter whose name is always coupled with that of Velazquez in popular parlance, is in reality a far less notable figure. He had a lively talent and could readily produce in an attractive manner the large religious compositions which the Church required; he was equally skilful in the painting of dark-eyed smiling beggar boys, which pleased the general public. He was an agreeable



THE "ROKEBY" VENUS. By VELAZQUEZ. (No. 2057.)

colourist, though far from a great one, and his merits are adequately shown in the *Holy Family* (13) and *S. John and the Lamb* (176), especially if we couple with them his well-known pictures in the Dulwich Gallery. VALDES LEAL'S *Assumption of the Virgin* (1291) is another specimen of this type of religious work, which has no longer for us the same interest that it had for Spain in the seventeenth and eighteenth centuries.

The revolt against it came with GOYA, a full-blown passionate modern, satirizing the corruptions of the priesthood and the ignorance of their dupes in a series of etched "Caprices," lashed to a fury against war by the horrors of the Napoleonic invasion, and the artist *par excellence* of the bull-fight. From the first Goya claimed entire liberty for the painter both in subject and treatment, depicting scenes from contemporary life, of which *The Picnic* (1471) is an unimportant example, even in its less reputable aspects, and treating his chief religious commissions with a defiant flippancy which a century earlier would have sent him to the prisons of the Inquisition if not to the stake. His portraits are among the most important and interesting things which he has left to us, combining as they frequently do singular ease and brilliancy of execution with a very keen eye for character and a curious sardonic humour. *Dr. Peral* (1951) is an admirable example of these qualities; *Doña Isabel de Porcel* (1473) is more outwardly striking, but less subtle. Some idea of Goya's skill and lightness of hand, of his diabolic fancy, and of the originality of design corresponding to it, can be gathered from the little picture of *The Bewitched* (1472); but none of the examples belonging to the Gallery display his full tragic power. That can, however, be guessed from the little painting of *A Prison*, lent by the Bowes Museum, where the atmosphere of despair is worthy of



DONA ISABEL CORBO DE PORCEL. By GOYA.  
(No. 1473.)

Rembrandt himself. The series of Spanish paintings closes with the *Toreador* (3138) by that virtuoso of the brush, FORTUNY: not great art compared with what went before, but still so sparkling and so dexterous that we cannot refuse it a place with larger things.



THE PAINTER'S FATHER. By DÜRER. (No. 1938.)

represented are heavy, their poses are stiff, and the conceit of introducing a distorted skull in the foreground is more odd than fortunate. Nearly a century later another German artist, Adam ELSHEIMER, of far inferior power to the Dürer-Holbein group, had a great and lasting influence upon painting. The composition of *Tobias and the Angel* (1424) was adapted and etched by Rembrandt, who on several other occasions borrowed from Elsheimer; while his landscapes, like that in *The Shipwreck of S. Paul* (3535), were much admired by Rubens, and played no small part in the education of Claude.




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THE NURSING OF BACCHUS. By N. POUSSIN. (No. 39.)

### The French Painters

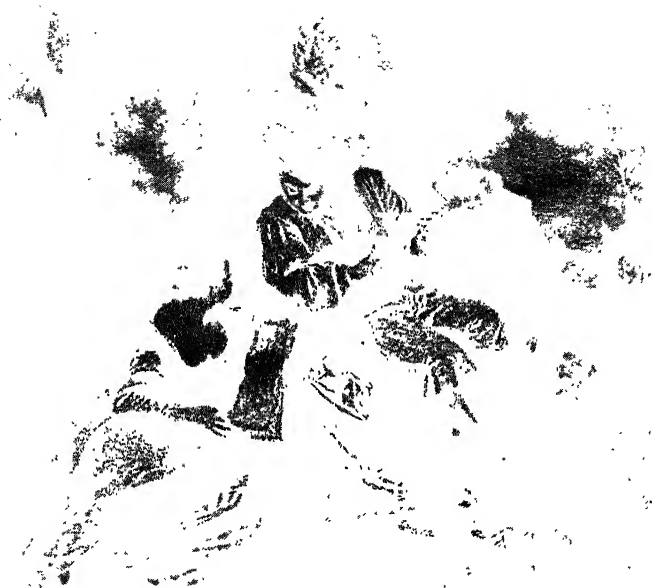
THE paintings of the French School in the National Gallery are lamentably inadequate. It is not wonderful, perhaps, that we should possess few important examples of their primitive schools, for these, even in France, are rare. The exquisite portraiture of the sixteenth century is also rare enough to excuse the possession of no more than two or three good specimens. Several fine landscapes by Claude, and the works by Nicolas Poussin and Philippe de Champaigne make a somewhat better show for the seventeenth century; but as regards the eighteenth century the collection is curiously barren. This age was immensely prolific, and is perhaps the most generally attractive of all epochs of French painting, yet we have less than a dozen small pictures to represent the whole range of its gay and varied genius. The gap is so great that there is little chance of its being filled, and the student of the eighteenth century in London is fortunate indeed in having the wonderful collections at Hertford House to remedy the deficiency. Till recently the nineteenth century was no better represented, but the bequest of Mr. Salting, and some recent purchases by the Government, have now provided a sequence of works which, if far from complete, is at least not wholly unworthy of England.

*The Holy Trinity* (3662) is unique among the very few surviving examples of early French decorative painting; standing midway between the great native miniaturists and the School of Cologne. The technical connexion with the Netherlands in the next epoch is illustrated by Nos.



EMBARKATION OF S. URSULA. By CLAUDE. (No. 30.)

2669 and 204. We see the same reverent temperament, the same rich colour, the same desire for perfection in detail. At the beginning of the sixteenth century comes the beautiful semi-Flemish portrait, *Mary Tudor* (2615). We have no clue as to the artist, though both from his skill and from the elaboration with which he has treated his royal sitter, he must have been a painter of consequence. The damaged but excellent *Portrait of a Man* (3539) is akin to François CLOUET, the younger of two famous court painters. The style of the painting is still definitely Flemish, and the next portrait painter to whom attention must be called was of Netherland origin, though he lived and made his name in France. CORNEILLE DE LYON was an admirable painter of small portraits, of men's portraits in particular. The *Man in Black* (2611) shows his powers in full maturity; in No. 2610, a somewhat later work, the touch is less precise, the character drawing less sharp. We may still trace Netherlandish influence in the early style of the brothers LE NAIN (1425): later (3879) they anticipate Chardin. But then Italy becomes the decisive factor; and this classical taste when once introduced remains a characteristic of the French intellect. Nicolas POUSSIN and Claude are the great figures in this Italian movement. In the *Bacchanals* of Poussin (Nos. 39, 42, 62), and the *Cephalus and Aurora* (65), we see the warmth and glow of Titian tempered by an almost archaic firmness of contour and simplicity of modelling. As in antique sculpture all needless detail is rigorously suppressed, and the resultant style is so large and impressive that it has exercised a profound influence upon art, not only in France but elsewhere. We can see how finely this style could be applied to landscape from the noble picture of *Phocion* (40) and, in a




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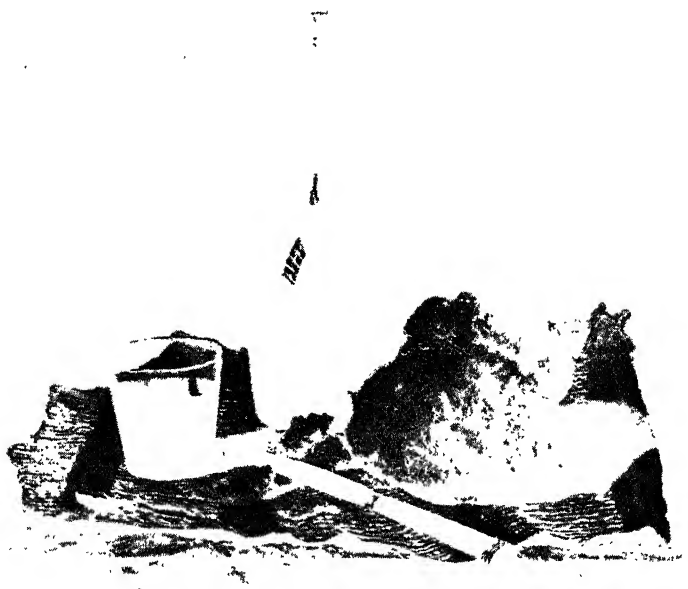
LA GAMME D'AMOUR. By WATTEAU. (No. 2897.)

less degree, from the *Return of the Ark* (64) by Poussin's follower, Sebastian BOURDON, or the *Abraham and Isaac* (31) of Gaspard POUSSIN, whose work has lost any popularity it once possessed. What was impressive with Nicolas Poussin turns to heaviness in the hands of all these followers. The great change in landscape was effected by another French resident in Rome, CLAUDE Gellée, called Le Lorrain. Claude's drawings prove that in his study of nature he was as keen-eyed and daring as an advanced modern realist. But in his paintings Claude was fettered always by classical ideas of balance and finish, so that his great gifts do not always strike us at first sight. Still it is not till the nineteenth century that we meet again with an air so fresh and luminous as that of the *S. Ursula* (30); and the large *Embarkation of the Queen of Sheba* (14) still holds its own by the side of Turner's *Dido building Carthage* (498).

The excellent portraits of *Cardinal Richelieu* (798 and 1449), by Philippe de CHAMPAIGNE, show this artist's dignified style as that of *Cardinal de Retz* (2291) shows his spirit. MIGNARD, the next in chronological sequence, is a much more trivial artist, and his pictures, with one or two others which are nearly contemporary, cannot be held to give any adequate idea of French painting during the seventeenth century.

Nor is the eighteenth century much better represented. The Gallery possesses but one specimen of its spirited school of portraiture. Though the be-rouged *Princesse Ragotsky* is a striking example of Nicolas de LARGILLIERE, it is to the Wallace Collection that we must turn if





STILL LIFE. By CHARDIN. (No. 1258.)

we wish to understand France in the period preceding the Revolution. Antoine WATTEAU is its greatest master: one of the world's most gifted draughtsmen and charming colourists, the inventor of a new style of painting. Refining upon the somewhat gross revels of Rubens and other predecessors, Watteau paints human life as a courtly picnic: yet for all its splendour of silks and satins, for all its moods and its fervour, the company is fragile, unsubstantial, pathetic. His manner was adapted and materialized by a generation of followers, among whom the spirited anecdotist Nicolas LANCRET (Nos. 101-104) and the brilliant decorator François BOUCHER (1090) were prominent. *La Gamme d'Amour* (2897), like many of Watteau's paintings, has lost perhaps a little of its first freshness, but even so, in comparison with its richness of colour and breadth of design, how thin and small does Lancret seem, how cold and conventional is Boucher's dexterity.

At the opposite pole from Watteau stands CHARDIN, a realist of singular power, taste and science. His *Still Life* (1258) could not have been better designed or painted by Velazquez himself; indeed, the breadth and luminosity of his small pictures, whether of this nature or of interiors with figures, have made Chardin a model for much of the best subsequent work in these fields. The admirably painted groups in the foreground of the *Castle of S. Angelo* (236) by C. J. VERNET show how sound was the general tradition of French figure work, of which the *Parade* (2129) by Gabriel de ST. AUBIN is a rare example. The pastel *Girl with a Cat* (3588) by PERRONNEAU is a pretty specimen of one of the greatest portraitists of the age. The record of the century



M. DE NORVINS. By INGRES. (No. 3291.)

closes with the popular sentimentalities of GREUZE (1020), and the more facile brilliance of FRAGONARD (2620). With the Revolution came sterner ideals. Men's thoughts turned to the great Republics of Greece and Rome, and in classical archaeology and classical history a new style and new subjects were found. J. D. INGRES, though not one of the pioneers of the movement, is its greatest master. The severe simplicity of antique sculpture, and the subtle precision of Raphael's drawing were his ideals, and they are well illustrated by his works in the Gallery. The little *Oedipus and the Sphinx* (3290) is a miniature masterpiece of his early period; the *Roger and Angelica* (3293) represents the more elaborate composition of his maturity, while the *M. de Norvins* (3291) as a specimen of his portraiture is a thing worthy to rank with Raphael and Holbein. The great rival of Ingres was Eugène DELACROIX, whose large *Baron Schwiter* (3286) is typical of the Byronic romanticism which Delacroix upheld in opposition to the austere classicism of Ingres. The acquisition of these and other much needed examples of the French School of the nineteenth century deserves to be recorded, as they were obtained by a timely grant from Mr. Lloyd George's Government in March, 1918, at the most critical moment of the War.



A SOLDIER. By MANET. (No. 3294b.)

With these ideals a third was soon combined, that of Spain, for it was from Ribera that Edouard MANET, the pioneer of modern realism, derived his first inspiration. The two portions of his *Execution of Maximilian, Emperor of Mexico* (3294) are painted with such extraordinary force, breadth and simplicity that they dominate the whole room.

J. F. MILLET, with Daumier, a great master still unrepresented here, did as much perhaps for design as Manet did for realism. Millet is not seen at his finest either in *The Whisper* (2636), or in the little *Faggot Gatherer*, lent for a time to the Gallery; but this last illustrates the type of scenes from country life by which he made his immense popular reputation. The sound and dignified portrait group, *Mr. and Mrs. Edwin Edwards* (1952) is a fine specimen of the art of H. FANTIN-LATOURE, more widely known as one of the best of flower painters (1686). Lastly, the serene grandeur of style which has done so much for the public buildings of France, is recognized rather than illustrated by the two charming studies (3421 and 3422) of PUVIS DE CHAVANNES, the greatest of modern mural painters.

French landscape during the nineteenth century has been even more famous, if rather less really important. The tiny *Sunset in Auvergne* (2635) gives some idea of the large aims of Theodore ROUSSEAU,



HORSEMAN IN A WOOD. By COROT. (No. 3816.)

the pioneer of naturalism in France and the founder of the "Barbizon" School. J. B. C. COROT is better represented. The *Claudian Aqueduct* (3285) shows how Corot in youth was able to combine the simple grandeur of Nicolas Poussin with insight into natural tone and colour. How spacious is this tiny canvas, how full of glowing sunlit air. *Horseman in a Wood* (3816) is another little masterpiece of design and good painting. In the *Bent Tree* (2625), we see the later and more generally popular phase of Corot's art, dainty and atmospheric and charmingly arranged, but without the firm structure of the early pictures. *The Storm* (2632) is one of the best works of N. DIAZ, who, with the admirable painter of river scenes, C. F. DAUBIGNY (2622), is among the recognized masters of the school, now hardly so much esteemed perhaps as Eugene BOUDIN (2078), a fresh and vigorous realist. With these Frenchmen may be grouped the brothers James and Matthew MARIS, who though Dutch by birth were Paris-trained. James Maris (2710) was a sound and popular illustrator of the Dutch waterside. Matthew (2874), for forty years a resident in London, has left a small number of attractive figure pieces, and two or three poetical landscapes.



MARQUIS OF HAMILTON. By MYTENS. (No. 3474.)

### The British School

**T**HE Collection of Pictures at the National Gallery gives by itself but an imperfect idea of the whole British School of Painting.

For our famous miniaturists we must study Collections like those at Windsor Castle and the Victoria and Albert Museum. The National Portrait Gallery is essential to the study of our portrait painters ; while the transference to Millbank of the majority of the British pictures from Trafalgar Square makes the series of works in that Gallery the most generally representative of all, so far as the eighteenth and nineteenth centuries are concerned. But the collection at the National Gallery, though small in extent, is excellent in quality, so that we may obtain from it the best possible idea of the great masters of the school and of its chief characteristics.

The Wars of the Roses swept away the native school of art whose work survives only in fragments of church decoration and in English Illuminated Manuscripts. So the British School makes a much later start than the great Continental Schools. At first it is entirely occupied with portrait painting, under foreign guidance, for the great families and for the court. During the eighteenth century its scope gradually widens. The portrait group prepares the way for the painting of interiors

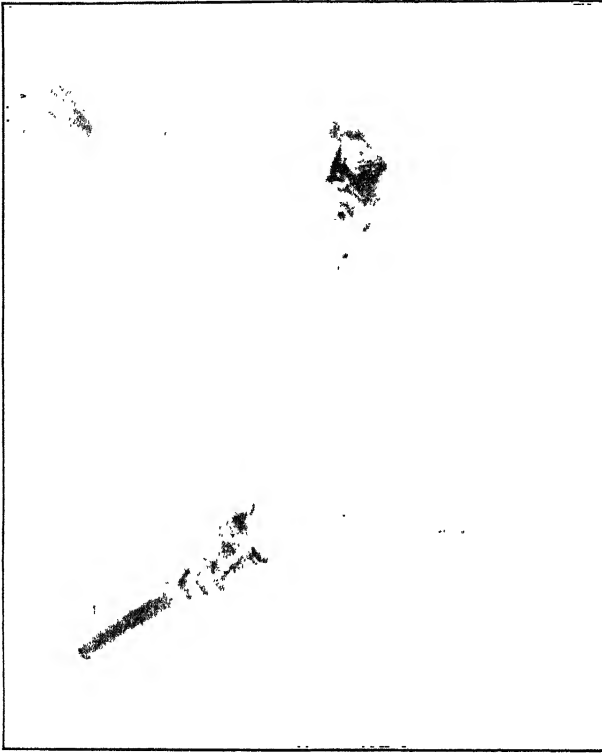


CHARLES I. By VAN DYCK. (No. 1172.)

with figures : the topographical drawing of the family house develops into landscape. The example of Reynolds, as embodied in his paintings and "Discourses," connects portraiture, at least for a time, with the great tradition of figure painting. The example of Hogarth introduces the *genre* subject and the humorous anecdote. The example of Turner and Constable frees landscape from dependence upon Italy or the Netherlands, and influences the development of that art all over Europe.

The contributions of the nineteenth century were more spasmodic. Though means of communication with the Continent had improved, painting in England became more and more insular, or provincial even, having no relation to what was being done elsewhere. This is particularly noticeable in the case of the pre-Raphaelites. Even Alfred Stevens, the one Englishman upon whom the mantle of the great Italians has descended, worked in isolation when once his student days were over. Towards the close of the century the notable art-movements in France began to make themselves felt, and most of the best work done subsequently has been the result of French influence if not of an actual training in a Parisian studio.

There is some truth in the charge commonly brought against British painting that, in comparison with the best Continental work, it holds



VAN HELMONT. By LELY. (No. 3583.)

technical excellence of less account than a pleasing appearance or the capacity to tell a story. Much of the work of the nineteenth century might, on the latter count, be dismissed by an exacting critic as mere illustration. The sense of form, even with Reynolds, is frequently uncertain, indeed all our best painting of the eighteenth century is just a trifle too attractive to be quite sincere, and too tasteful to be emphatic. But the great Englishmen have an instinctive originality of outlook, a robust individuality, which makes them independent of these minor failings, so that even while they imagined themselves to be inheriting a past tradition, they were laying a foundation for the painting of the present day and the future.



THE SHRIMP GIRL. By HOGARTH. (No. 1162.)

### The British Painters

THE strength of the British School lies in portraiture and landscape. Of these, portraiture is the older by two centuries: but even this relative antiquity does not carry us back farther than the reign of Henry VIII. Then the coming of Holbein and other Continental painters to the Court led to the rise of a group of English followers. One of the best of them, John BETTES, is represented by the sound little portrait of *Edmund Butts* (1496), but this is at present the single specimen of English sixteenth-century work in the Gallery. Neither among the followers of another famous visitor, Anthony Mor, nor among those of the great Elizabethan miniaturist, Nicholas Hilliard, do we find any commanding figure. The tradition of portraiture, even in the days of James I, is continued by foreigners, of whom Daniel MYTENS was the most capable, and his *Third Marquis of Hamilton* (3474) shows what decorative possibilities the costume of the day provided.

The fine tradition of English miniature had been continued by Isaac and Peter Oliver, but the first considerable English oil painter is the London-born Cornelius JOHNSON, whose delicate if unambitious





THE THREE GRACES. By REYNOLDS. (No. 79.)

craftsmanship is still inadequately represented by *Apolonius Veth* (1420). The coming of Sir Anthony VAN DYCK to the Court of that great art patron Charles I wrought the decisive change. Apprehending instinctively our national type, Van Dyck presented it, with all the science of Italy and Flanders, in a series of portraits which rank among the world's masterpieces, and of which the *Charles I* (1172) and No. 3605 are perhaps the finest. The melancholy dignity of the king, the superb charger advancing into that sweeping park-like landscape, and the gorgeous sky above, are rendered with a certainty and suppleness of touch and a harmony of rich cool colour which no other painter has quite equalled. It was fortunate that the English School should have so learned and so splendid a master : it is fitting that he should be represented here in the company (so to speak) of the king who occasioned his coming, the maker of the first great royal collection in the country.

The mantle of Van Dyck fell upon his pupil William DOBSON, a Londoner, who succeeded him as Serjeant-Painter to the King. Dobson could paint a head magnificently, as his portrait *Endymion Porter* (1249) shows, though his touch and colour were heavier than his master's. Sir Peter LELY, a Dutchman influenced by Van Dyck, became, like him, an Englishman by adoption. He is famous as the painter of the beauties of Charles II's Court : but is at his best in his male portraits like the *Van Helmont* (3583), and the series of Admirals at Greenwich. He is well represented in the National Portrait Gallery. One example of the less-known painters of the time deserves attention, *Mrs. Horton* (2878), an admirable piece of work, possibly by some member of the De Critz



THE PAINTER'S DAUGHTERS. By GAINSBOROUGH. (No. 3812.)

family. The next remarkable figure is also that of a foreigner, Sir Godfrey KNELLER, whose skill and power of characterization are displayed in Nos. 273 and 3272. Kneller did much slipshod work, and has countless feeble imitators, but when driven by policy or inclination to exert himself he could paint a head with surprising force and directness.

The native English tradition, which ever since the days of Hilliard and the Olivers had existed side by side with the work of these distinguished foreign settlers, came to a head with William HOGARTH, whose varied genius is well illustrated at both Trafalgar Square and Millbank. The sketch of the *Shrimp Girl* (1162) shows the swiftness and breadth of his brushwork, as well as his feeling for lively, vivid expression: the portrait of *Ann Hogarth* (1663) shows his solidity and realism; the *Family Group* (1153) shows the freshness of his colour; while *Calais Gate* (1464) shows that satiric appreciation of the comedy of life which has made popular his engravings and his pictured moralities, like the *Marriage à la Mode* series, now at Millbank. *Calais Gate* records and avenges the artist's arrest for sketching in the town. Lastly in the portrait group, *Hogarth's Servants* (1374), we see with how much kindness all this skill, this sincerity and this humour were blended. The English character has never been more completely and sympathetically depicted.

Hogarth married the daughter of Sir James THORNHILL, a sketch by whom, No. 1844, shows considerable power of design in the late



THE BEAUMONT FAMILY. By ROMNEY. (No. 3400.)

Italian manner and a fine sense of colour. Akin to Hogarth, but of a less robust elegance, is his earlier contemporary Joseph HIGHMORE; represented here (3573 and 3576) and at Millbank by charming illustrations to Richardson's "*Pamela*," but better known as a portrait painter of considerable distinction.

After Hogarth the native and provincial character of English painting was absorbed in the far more scholarly and urbane art of two still greater masters, GAINSBOROUGH and REYNOLDS. The formation of the Royal Academy in 1768, with Reynolds for its first President, did much to concentrate what had before been isolated artistic efforts in England; while Reynolds's "Discourses" to its students form even to-day the most vital and stimulating volume of art criticism which we possess. After spending two years in Italy he settled in London, and soon became famous with such portraits as *Lady Anne Lennox* (1259) and *Captain Orme* (681). The refinement of the one, the heroic temper of the other, are characteristic of Reynolds's work throughout his life, although his colour may change to gold and blue and scarlet in the *Lady Cockburn* (2077), to russet, green and crimson in that great decorative group *The Three Graces*, or to black and silver in the Velazquez-like *Two Gentlemen* (754). His variety is well illustrated by the fanciful sweetness of the *Heads of Angels* (182) and the full-blooded strength of *Lord Heathfield* (111), both painted in the same year. The sequence will illustrate, too, the course of Reynolds's development and give a good idea of his powers, especially if viewed in conjunction with his *Nelly O'Brien* at Hertford House, the most subtle of all his portraits, and a thing worthy of a place with the masterpieces of Van Dyck or Rembrandt. But the record which he made of the fairest children and the most famous men and women of his age did not content him. He had studied the



STABLE INTERIOR. By G. MORLAND. (No. 1030.)

"Grand Style" of the great Italians, and made efforts from time to time to rival them. Of these essays, the *Holy Family* (78A) is one of the most brilliant, the force and delicacy of the original colour being preserved by a sort of miracle. Some twenty years ago the picture was black and invisible. By skilful treatment allied with good luck the disfiguration was removed and the picture revealed in its first freshness.

The great rival of Reynolds, Thomas GAINSBOROUGH, was largely self-taught. The influence of the Dutch pictures which he saw as a boy in Suffolk country houses, of French figure-drawing, and of Van Dyck, whom he adored, may be traced in his work, but the style he developed is wholly original and personal. He was the first master to handle oil paint with the directness and freedom of a crayon, attaining thereby a lightness of touch and luminosity of colour which are in strong contrast with the solid tone of his contemporaries. Being an admirable draughtsman, he obtained these qualities without becoming empty or flimsy, so that portraits like that of *Dr. Schomberg* (684), or his famous "*Perdita*" *Robinson* at Hertford House, hold their own with the greatest. No other man and no other method could have so exquisitely recorded *The Painter's Daughters* (1811 and 3812), or *Miss Singleton* (2638), or made such delightful use of white and scarlet as he does in *Sir William Blackstone* (2637). In the large group of *The Baillie Family* (789) the task of formal composition robs him of some of his customary ease, as apparently did the formidable *Mrs. Siddons* (683). "D-n your nose, Madam!" he is said to have cried while painting this portrait, "there's no end to it!"

Gainsborough's landscapes are hardly less important than his portraits, but before discussing them it will be well to consider the one painter



MOONRISE. By CROME. (No. 2645.)

who is still mentioned as no unworthy rival to him and to Reynolds.

George ROMNEY, a Lancashire man, largely self-trained, was as far inferior to Gainsborough as a draughtsman and a colourist as he was to Reynolds in scholarship. Yet by ambition and incessant industry, both of head and hand, he achieved a great reputation which, if we judge by market prices, time has by no means diminished. Romney is so commonly associated with the somewhat facile sweetness of work like *Lady Hamilton* (1668), *Mrs. Robert Trotter* (2943), and *The Parson's Daughter* (1068), that we may easily overlook the genuine insight, sympathy and direct workmanship of the *Lady and Child* (1667). Reynolds, who excelled in such subjects, was never perhaps quite so natural and spontaneous. In his portraits of men, and especially of young men, Romney is a master always admirable, and sometimes incomparable, as the series at Eton proves. The two young men to the left of the large *Beaumont Family* (3400) are handled with the breadth and force of a great painter, and in the detachment of their mood have a sort of monumental grandeur which is not often found in British painting. The *Family Group* (3678) by Johann ZOFFANY illustrates a more domestic type of portraiture which was much in vogue.

Landscape, like portrait painting, began under the influence of foreigners visiting England. The style of the Van de Veldes inspired the delicate marine painting of Charles BROOKING (1745); it is reflected, as is that of Canaletto later on, in the views of Old London by Samuel SCOTT (313 and 1223). Far more important results followed when an able portrait painter, Richard WILSON, visited Italy, where he was persuaded by a friend, Vernet, to take up landscape. Reviving the moribund tradition of Claude and Salvator, he established a classical style which was to culminate a century later in the work of Turner. In the gloomy grandeur of his *Maecenas' Villa* (108) we can see how Salvator's



A FROSTY MORNING. By TURNER. (No. 492.)

unquiet spirit was at work in Wilson, but his placid temper found a more congenial influence in Claude. Wilson was thus the first to bring into English art a spacious serenity of atmosphere which, with his fine taste in colour and his masterful brushwork, made him a powerful influence upon the next generation of landscape painters, and is well illustrated by his smaller works in the Gallery (302, 303, 1064 and, in particular, 2646). The powers of Wilson in portraiture are well illustrated by the spirited head No. 3727.

The other great impetus to British landscape was given by the collection of Dutch pictures in Norfolk and Suffolk. GAINSBOROUGH'S large *Wood Scene, Cornard, Suffolk* (925), the earliest example of this influence in the Gallery, is reminiscent of Hobbema and Ruysdael in its composition and spirit, as well as in its harmony of sober green and brown and grey. Later, as in the *Market Cart* (80), his brushwork becomes far more free, his colour more vibrant and luminous, and these delightful qualities are enhanced by a fine poetic feeling. The little picture *The Bridge* (2284) is an epitome of these virtues. George MORLAND need not detain us long. His love of the country was far less intense than Gainsborough's, and though his facile touch and real sense of the picturesque make him immediately popular, his work soon reveals its superficiality. His *Stable Interior* (1030) shows him at his very best. Morland's brother-in-law, James WARD, was a more powerful if less popular artist, and his *Harlech Castle* (1158) has a certain Rubens-like freedom and amplitude, which hold their own even among the masterpieces of the early part of the nineteenth century. Thomas BARKER, of Bath, too, is seen at his best in *A Clover Field* (1039), where his somewhat heavy tones are appropriate to the lowering weather, and his talent is not wasted, as was often the case, upon facile imitation of Gainsborough.



ULYSSES DERIDING POLYPHEMUS. By TURNER. (No. 508.)

John CROME, the founder of the Norwich School, marks another advance. To a sense of atmospheric tone as fine as Wilson's and an enthusiasm for the grander aspects of Nature, he added a breadth and fluency of brushwork not unworthy of Velazquez. Of these qualities his *Moonrise on the Yare* (2645) is a perfect example, as is the equally famous *Slate Quarries* at Millbank. In *The Poringland Oak* (2674) and *The Windmill* (926) Crome adds a new glow and glory to the technical science of the Dutch, while the great rolling downs of *Mousehold Heath* (689), and the still vaster golden clouds which rise beyond them, have a spacious majesty which is unique in Western art. The *Wherries on the Yare* (1111) of John Sell COTMAN, another Norwich painter, shows the same largeness of design; his study, *Duncombe Park* (3572), will illustrate his refinement and his lyrical feeling.

The life-work of J. M. W. TURNER can best be studied in the vast collection of his pictures and drawings at Millbank. The few pictures at Trafalgar Square will, however, give a fair idea of his powers and their development. *Calais Pier* (473), a work of his early manhood, shows his gloomy dramatic force and his complete mastery of drawing. Never before had the form and weight and movement of the sea been so thoroughly understood. Then Turner's admiration for Claude leads him to study effects of light for some twelve years, and we can trace his progress from the dim rays of the *Sun rising through Mist* (479), the broad illumination of *Spithead* (481), and the wintry shimmer of the *Frosty Morning* (492), to the silver radiance of *Crossing the Brook* (497), and the golden glory of *Dido building Carthage* (498). So definite was Turner's rivalry with Claude, that the first and last pictures of this series were bequeathed by him to the Nation, on condition that they should always hang next to Claude's *Seaport* and *Mill* (14 and 12). Having mastered light, Turner devoted himself to colour, until in 1829, fourteen years



WEYMOUTH BAY. By CONSTABLE. (No. 2652.)

after *Dido* and *Crossing the Brook*, he painted, in the *Ulysses deriding Polyphemus* (508), the most glorious interpretation of sunrise known to art. Never before or since have colour effects of the same intensity and brilliance been produced as those which Turner gave to the world in the next fifteen years. Idealizing alike the country houses of England, as in the *Petworth* (1988), the history of Rome, as in the *Agrippina* (523), the naval tradition of England, as in the *Temeraire* (524), the enchantment of *Venice* (534 and 535), and the triumphs of engineering science, as in the *Rain, Steam and Speed* (538), he envelops his nominal subject matter in an atmosphere charged with the most vivid notes of gold and crimson. These in his last years and his less successful moments may have become a formula, with little or no substance to give it life. But in his best works the unsubstantial and the real are so happily blended that many years after his death they exercised a profound influence upon the French Impressionists, and through the Impressionists survive in some of the finest art of our own time.

John CONSTABLE, Turner's great contemporary, rose from humbler artistic beginnings. Lacking Turner's wonderful facility of hand, his progress was slow. He was more than thirty years old before his practice of alternately painting from Nature in his native Suffolk and copying Old Masters "to acquire execution" made him a competent craftsman. Crome had discovered the grandeur of the English countryside; Constable discovered its freshness. In the *Malvern Hall* (2653) we have a perfect example of the fine use which he made of Wilson's silvery tones to express the coolness and serenity of morning, and in *Flatford Mill* (1273) we see his straightforward method of representing the scenery which he loved best. The middle distance of the *Haywain* (1207) is an admirable specimen of his mastery of transient effects of sunshine and shadow: the picture





PRINCESS LIEVEN. By LAWRENCE, (No. 893.)

is famous also from being exhibited at the Louvre in 1824, and from making by its brightness a great impression on the French artists of the time. *The Cornfield* (130) is another fine example of his mature style. Then in *The Cenotaph* (1272), a view of a monument erected to Reynolds, we see how in his later years Constable made use of scrapes and patches of pure colour, laid on with the palette knife, to suggest the glitter of sunshine. These large pictures will indicate the general course of Constable's growth. But his temper and his capacity are best revealed in his smaller pictures and sketches, such as *Weymouth Bay* (2652) and *Salisbury* (2651). In these all the moods of English spring and summer weather are painted with unequalled truth and spirit, and if the series at the National Gallery and Millbank are studied with the unrivalled collection in the Victoria and Albert Museum, the reason for Constable's lasting fame will be understood. Many clever artists, both in England and on the Continent, have tried to approach Nature with equal frankness—not one has succeeded so completely. Neither the brilliant BONINGTON (374) nor clever David COX (2666); neither John LINNELL (438) nor sober William MULREADY (1038) added any element of first-rate importance, and it is not until the coming of the Pre-Raphaelites that any new effort was made.

While British landscape was reaching its full stature, portraiture was declining. In gifts of hand and eye, Sir Thomas LAWRENCE was not



VISCOUNT MELVILLE. By RAEBURN. (No. 388o.)

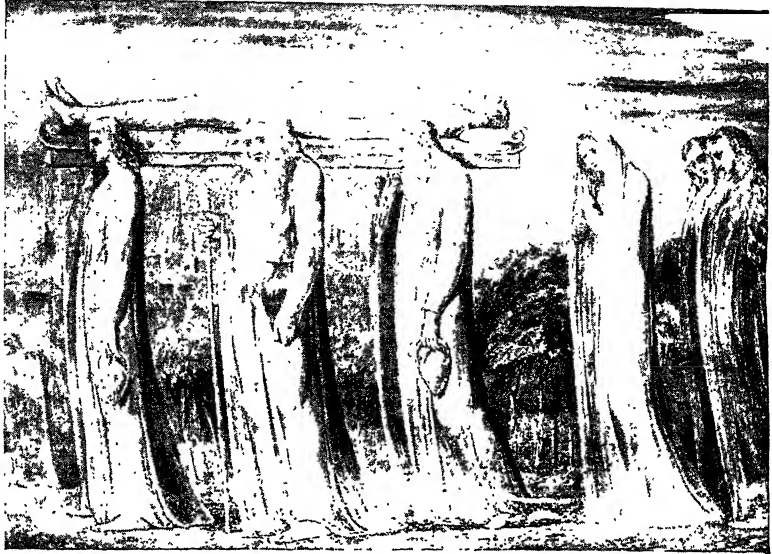
inferior to the great masters of the eighteenth century, but his temper was far less serious, his accomplishment more superficial. In his early works under the influence of Reynolds he retains considerable dignity, as his portraits of *Mrs. Siddons* (Nos. 188 and 785) show. Even when he is quite enthralled by his own cleverness, portraits like *Philip Sansom* (1413) and *Princess Lieven* (893) show real spirit and knowledge under their slightly febrile brilliance, and these qualities raise a few of his works, like the *Cardinal Gonsalvi* at Windsor Castle, to the verge of greatness. The flimsiness of Lawrence's later work has injured his reputation, perhaps unduly, in comparison with Sir Henry RAEBURN. Raeburn's art is more even in quality, and his broad workmanlike handling has had a considerable influence on modern portraiture. The portrait of *Col. McMurdo* (1435) is only a fair example of his powers, *Mrs. Lauzun* (1837) is more characteristic, but *Viscount Melville* (388o) best illustrates the type of picture upon which Raeburn's fame is based. In colour he was inferior to many of his English contemporaries. John HOPPNER, for example, though usually a slipshod workman, rarely fails to secure a certain charm of aspect, as in the *Countess of Oxford* (900), while now and then, as in the *William Smith* (133), he gets the force, character and solidity of a master. The dark shadows of John OPIE enabled him to express character—*Mary Wollstonecraft* (1167), power—*Self-portrait* (1826), and personal charm—*Portrait of a Boy* (140), in a manner worthy of the great tradition of Reynolds. But the immense vogue of Lawrence



MRS. COLLMANN. By ALFRED STEVENS. (No. 1775.)

dominated public taste for many years, and it was not until after the middle of the nineteenth century that portraiture revived. In Alfred STEVENS, sculptor and painter, England possessed, but too tardily recognized, a genius of the first rank. Stevens's art as a whole can best be studied at Millbank, but the single example of it in the Gallery, *Mrs. Collmann* (1775), is a notable one. The head could not be better modelled, nor in its way better posed or painted, and the colour is admirable; yet with all this searching skill and insight the charm of the sitter is perfectly preserved. It is in fact a thing which would hold its own with Ingres, nay, with Raphael himself. Near it hangs another fine portrait, that of *Russell Gurney* (1654) by G. F. WATTS, who, in addition to famous achievements in imaginative art, has left us that unique pictorial record of "the great Victorians" which we can see at the National Portrait Gallery. Technically the *Russell Gurney* is one of the best of all Watts's portraits; its dignity and noble colour are characteristic of him. How theatrical and how colourless does the portrait of *Gladstone* (1666) by Sir J. E. MILLAIS appear by comparison.

In Hogarth's work we see how closely the small portrait group, a popular form of painting in the eighteenth century, was akin to the painting of *genre* subjects. So there is no very abrupt transition from



PROCESSION FROM CALVARY. By BLAKE. (No. 1164.)

little portraits like that by DEVIS (3317) and DOWNMAN (3316) to Henry WALTON, and his *Plucking the Turkey* (2870). Chardin was evidently Walton's model for this clever essay, so admirable for its pleasant cool colour and its clean dexterous handling. It is unlucky that Chardin's work was, and is, so rare in England, since our native *genre* has been founded almost exclusively on Dutch and Flemish models, not altogether to its advantage. The most skilful of all our "little" masters was undoubtedly Sir David WILKIE, and his *Blind Man's Buff* (921) is one of the best preserved of all his smaller works. In it we see the method of Rubens, Brouwer and Teniers most aptly and delightfully revived. The majority of the subject pieces of the time, both by Wilkie and others, were more heavily handled, and it is hardly surprising that in the middle of the nineteenth century there came the pre-Raphaelite rebellion. One exception, however, deserves notice, William ETTY, a brilliant colourist and at his best an accomplished painter. Of his defects and of his merits, *Youth at the Prow* (356) is a good example.

The imaginative and artistic movement known as pre-Raphaelism had a forerunner half a century earlier in the poet-painter, William BLAKE. *The Procession to Calvary* (1164) and *The Spiritual Form of Pitt* (1110) show but two aspects of his genius—his monumental feeling for design and the flickering splendour of his colour. His well-known illustrations to the Book of Job, and his drawings at Millbank, will help to a fuller knowledge of his artistic genius—a genius often, nay usually, incomplete, but, like his poetry, rising at felicitous moments to supreme achievement.

Another poet-painter, Dante Gabriel ROSSETTI, provided the chief inspiration of the pre-Raphaelite movement; in its first stages



THE ANNUNCIATION. By ROSSETTI. (No. 1210.)

a revolt against the stage conventions, the brown shadows, and the petty aims of contemporary painting. The clear, luminous tones of the early Italian masters, and their intense sincerity to Nature were the ideals of this youthful brotherhood, and Rossetti's *Ecce Ancilla Domini* (1210) illustrates them well. The Arthurian legend and Dante's "Vita Nuova" provided Rossetti with many subjects; later he developed a less austere style, of which *Fazio's Mistress* (3055) is a favourable example. *Ophelia* (1506) by Sir J. E. MILLAIS, another famous member of the brotherhood, is a marvellous exposition of the minute naturalism, the vivid freshness of tone and colour, which the pre-Raphaelites obtained in their early enthusiastic days. Fine collections of pre-Raphaelite work exist at Millbank, at Oxford, at Birmingham, and at Cambridge. The closeness with which this novel naturalism could mimic the effects of the daguerreotype may be observed in the *Pegwell Bay* (1407) of William DYCE, an admirable painter on a larger scale, as we see in the House of Lords. Dyce was not a member of the pre-Raphaelite brotherhood. Nor was a still more important artist, Ford Madox BROWN, though he was closely connected with the leaders of the movement, and was inspired by similar ideals. His *Christ Washing S. Peter's Feet* (1394) combines their searching realism and intensity of feeling with a largeness of style



CHRIST WASHING PETER'S FEET. By FORD MADOX BROWN.  
(No. 1394.)

which they too often lack, and so remains one of the most remarkable paintings of the time. J. F. LEWIS had much of the pre-Raphaelite feeling for the open air, vivid colour and scrupulous detail, as his unfinished "*Siesta*" (3594) will sufficiently prove.

Fred WALKER was an independent artist, who achieved a great repute in a short lifetime by his treatment of English country life. To-day his sentiment seems forced, and his idealized figures seem pretty, but in *The Plough* (3158) there is a bigness of conception which even in English landscape is not too frequent. The name of W. P. FRITH, an even greater popular success, was for many years a byword with the artistic public which admired J. M. WHISTLER. Frith could not paint without painting a story; to Whistler story-telling was anathema, and the beauty of the pictorial result was all in all. Their works hang side by side now, and we can judge them calmly. Frith's masterpiece *Derby Day* (615), in spite of the harshly coloured sky and its somewhat common and crowded aspect, contains so much admirable work, clever painting, clever characterization, and lively colour, that we can come to it again and again with pleasure. Whistler's *Nocturnes* (Nos. 3419 and 3420) are delightful pieces of airy mysterious colour, beautifully laid in, and broadly if capriciously designed, but after all, things which we must not see too often, or we shall exhaust their charm. The exquisite painting of *The Little White Girl* (3418) is hardly more substantial. As we survey the room containing these pictures, we no longer find that



LITTLE WHITE GIRL. By WHISTLER. (No. 3418.)

general unity of aim and workmanship which enables us to classify painters in so-called "Schools." There are still British painters, but in the latter half of the nineteenth century their ideals and methods have become so various that a British School, in the strict sense of the word, has ceased to exist.





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